BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

MUSIC PROGRAMS
1998–99

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, September 2, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Leslie Hill Walker
soprano

Student of
Clayne Robison

Assisted by
Robin J. Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Se tu m'ami, se sospiri — Giovanni Battista Pergolesi (1710–1735)
Nel cor piu non mi sento — Giovanni Paisello (1740–1816)
O del mio dolce ardor — Christoph Willibald con Gluck (1714–1787)

Erinnerung
Hans und Grethe
Serenade
Wer hat dies Liedlein erdacht? — Gustav Mahler (1860–1911)

La Vie anterieure — Henri Duparc (1848–1933)

Fleurs — Francis Poulenc (1899–1963)

Sin tu amor	Miguel Sandoval
Coco de los Santos	Panamanian folk song, arr. Sandoval
A Casinha Pequenina	Brazilian folk song, arr. Sandoval

Just Spring	John Duke (1899–1984)
Jabberwocky	Lee Hoiby (b. 1926)
The Last Word of a Bluebird (as told to a child)	

Special Thanks to Ewan Mitton and Dr. Lila Stuart-Bachelder for their patience and dedicaton in coaching me on these pieces, and to Dr. Clayne Robison for helping me find the missing pieces to the puzzle.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Friday, September 4, 1998 - 7:30 P.M.
Madsen Recital Hall

Irene and Christie Peery
Piano Duo

Program

Sonata No. 1 in B-flat Major, op. 12 Allegro assai Larghetto espressivo Presto	Muzio Clementi (1752-1832)
Suite No. 2, op. 17 Introduction Valse Romance Tarantella	Sergei Rachmaninoff (1873-1943)
Suite No. 1, op. 15 Valse	Anton Arensky (1861-1906)
La Valse	Maurice Ravel (1875-1937)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 5, 1998 - 1:00 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Del Parkinson
piano

Visiting Artist from Boise State University

George Gershwin Centennial Celebration

(1898-1937)

Preludes

Concerto in F

Embraceable You
The Man I Love
Fascinatin' Rhythm

Rhapsody in Blue

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 5, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Carrie Peterson
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Partita in C Minor, BWV 826	Johann Sebastian Bach
Sinfonia	(1685–1750)
Allemande	
Courante	
Sarabande	
Rondeaux	
Capriccio	
Virtuoso Alice (1978)	David Del Tredici
	(b. 1937)

Pause

Sonata in C Major, op. 53	Ludwig van Beethoven
Allegro con brio	(1770–1827)
Adagio molto	
Allegretto moderato	
Ballade in A-flat Major, op. 47	Frédéric Chopin
	(1810–1849)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Digitized by the Internet Archive
in 2013

http://archive.org/details/musicprograms199899brig

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 8, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Timothy J. Owen
saxophones

Student of
Ray Smith

Assisted by
Deena Robinson, *piano*
Michael Huestis, *percussion*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonatina for Baritone Saxophone and Piano
John Worley
- Allegro moderato
- Andante
- Allegro con brio

Suite No. 1 in G Major for Violoncello Solo
Johann Sebastian Bach-Kynaston
(1685-1750)
- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuet
- VI. Gigue

Duo for B-flat Soprano Saxophone and Percussion
Stuart Glazer
- Slow and expressive
- Fast and in strict tempo

Concerto for Alto Saxophone	Pierre Max Dubois (b. 1930)

Lento espressive - Allegro
Sarabande: Lento nostalgico
Rondo: Allegretto

In memory of Robert William Owen, Jr. (1945-1997).

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 8, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Camille Westover
piano

Student of
Irene Peery

Assisted by
Christina Bigelow, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Suite No. 4 in E-flat Major, BWV 815	Johann Sebastian Bach
Allemande	(1685-1750)
Courante	
Sarabande	
Gavotte	
Menuet	
Air	
Gigue	
Etude Fantasy	John Corigliano
Etude No. 1 for the Left Hand Alone	(b. 1976)
Sonata No. 22, op. 54	Ludwig van Beethoven
Allegro con brio	(1770-1827)
Adagio molto	
Allegretto moderato	
Concerto No. 2 in G Minor, op. 22	Camille Saint-Saëns
Andante sostenuto	(1835-1921)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Aspen Ballet
September 9, 1998

P r o

"DJANGOLOGY"

choreography: Val Caniparoli • *music:* Django Reinhardt
costume design: Ann Beck • *lighting design:* Alexander Nichols
staging: Kristen Gallagher
I: Minor Swing: **Ensemble**
II. Confessin': **Sarah Evans & Brandon Becker**
III. I'se A Muggin': **Brooke Klinger, Brian McSween, Patrick Thompson**
IV. Nuages: **Brandon Becker**
V. Si j'aime Suzy: **Angela Rogers & Seth DelGrasso**
VI. Georgia on my Mind: **Dawn Kopf with Ensemble**
VII. Ain't Misbehavin': **Brian McSween with Ensemble**
VIII. P b flat Blues: **Ensemble**
IX. Tiger Rag: **Ensemble**

World Premiere: May 7, 1997 Richmond Ballet, Virginia Museum of Fine Arts. The Aspe Ballet Company wishes to thank Val Caniparoli for his generosity and assistance in producing this ballet.

Intermission

"VALSE FANTAISIE"

choreography: George Balanchine • *music:* Mikhail Glinka
costumes: Nete Lindgren, Bebe Schweppe • *staging:* Robert LaFosse
Angela Rogers & Brandon Becker
Sarah Evans, Brooke Klinger, Dawn Kopf, Angelie Renay-Melzer

World Premiere: November 23, 1967, New York City Ballet
The performance of Valse-Fantaisie, Balanchine® Ballet, is presented by arrangement wit The George Balanchine Trust and has been produced in accordance with the Balanchine Style® and Balanchine Technique® Service standard established and provided by the Trus This Aspen Ballet Company production of "Valse-Fantaisie" was made possible by a generous donation from the Anne Hendricks Bass Foundation.

gram

Pause

"WIRED"

choreography: Sam Watson & Kenneth Comstock
music collage by: Sam Watson & Kenneth Comstock • *costumes:* Analii
Brian McSween & Patrick Thompson

World Premiere: World Expo 1988, Brisbane, Australia by the Chicago Repertory Dance Ensemble

Intermission

"FLUCTUATING HEMLINES"

choreography: Septime Webre • *music:* Robert "Tigger" Benford
costumes: Analii, Nete Lindgren

Prologue

Sarah Evans, Brooke Klinger, Dawn Kopf, Angela Rogers, Brandon Becker, Seth DelGrasso, Brian McSween, Patrick Thompson, Matt Geiger, Gentiana Hose

1. Ensemble
2. Brooke Klinger & Brian McSween
3. Brandon Becker, Sarah Evans, Seth DelGrasso, Angela Rogers
4. Dawn Kopf & Patrick Thompson, Ensemble
5. Angela Rogers & Seth DelGrasso
6. Ensemble

World Premiere: April 4, 1995 , Princeton, New Jersey
The Aspen Ballet Company wishes to thank Septime Webre for his generosity and assistance in producing this ballet.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, September 9, 1998 - 7:30 P.M.
Madsen Recital Hall

WOODWIND FACULTY RECITAL

Elizabeth Ruppe, *flute*
William M. Holman, *clarinet*
Charlotte Bartholomew, *flute*
Ray Smith, *saxophone*
Christian Smith, *bassoon*

Assisted by
Dian Baker-Drinkall, *piano*
Robin Hancock, *piano*

Program

Suite Antique
John Rutter
(b. 1945)

- Prelude
- Ostinato
- Aria
- Waltz
- Chanson
- Rondeau

Elizabeth Ruppe, *flute*
Dian Baker-Drinkall, *piano*

three etudes on themes of Gershwin for unaccompanied clarinet
Paul M. Harvey
(b. 1935)

- I Got Rhythm
- Summertime
- It Ain't Necessarily So

William M. Holman, *clarinet*

Six Studies in English Folksong for Bassoon and Piano — Ralph Vaughan Williams
(1872-1958)
Adagio
Andante sostenuto
Larghetto
Lento
Andante tranquillo
Allegro vivace

Christian Smith, *bassoon*
Dian Baker-Drinkall, *piano*

Cantique de Jean Racine — Gabriel Faure
(1845-1924)

Charlotte Bartholomew, *flute*
Elizabeth Ruppe, *flute*
Dian Baker-Drinkall, *piano*

Sonata for Saxophone and Piano, op. 19 — Paul Creston
(b. 1906)
with vigor
with tranquility
with gaiety

Ray Smith, *saxophone*
Robin Hancock, *piano*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 12, 1998 - 5:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
MiKell MacKay
harp

Student of
ShruDeLi Ownbey

Assisted by
Kalotini Latu, ***organ***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Progressive Sonatine No. 5, op. 92	François-Joseph Nadermann
Prélude: Allegro moderato	(1773–1835)
Sonatine: Allegro maestoso	
Tempo di Minuetto	
Trio: Piu allegretto elegante	
Tempo di Minuetto	
Tema Con Variazioni	George Frideric Handel
Moderato	(1685–1759)
Variation I	
Variation II	
Pavane et Bransles, from *Le Tresor d'orphee*	Anthoine Franscisque
Pavane	(1570–1605)
Lento	trans. by Marcel Grandjany
Bransles	
Vivace, molto Ritmico	
First Bransle of Montirandé	
Second Bransle of Montirandé	

Aria in a Classic Style	Marcel Grandjany (1891–1975)
Etude de Concert in E flat Minor, op. 193 Adagio Andantino	Félix Godefroid (1818–1897)
Impromptu–Caprice, op. 193	Gabriel Pierné (1863–1937)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, September 12, 1998 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

P J Woolston
bassoon

Student of
Christian Smith

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in F Minor — Georg Philip Telemann (1681-1767)
    Andante cantabile
    Allegro
    Andante
    Vivace

Nathan Northrup, *piano*
Brian Stucki, *cello*

Concert Piece — Burrill Phillips (1907-1988)

Mack Wilberg, *piano*

Quatour — Jean Françaix (1912-1997)
    Allegro
    Andante
    Allegro molto
    Allegro vivo

The Califrage Winds
Rachel Farnsworth, *flute*
Elizabeth Ann Young, *oboe*
Erica Egli, *clarinet*
P J Woolston, *bassoon*

Intermission

Concerto, op. 75 — Carl Maria von Weber (1786-1826)

Allegro ma non troppo
Adagio
Rondo

Dorothea Luschin, *piano*

Paragon Rag — Scott Joplin / Averay (1868-1917)

Performer's note: Joplin—actually pronounced "zho-pla!"—was the great but unfortunately lesser known French composer of baroque rag music for early wind chamber groups, particularly the woodwind trio.

The Rushing Winds
(Lyndsay Robison, *oboe*)
Elizabeth Ann Young, *oboe*
Stephanie Zeller, *clarinet*
P J Woolston, *bassoon*

To my friends—those that believe I can, anyway.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

The Singer's Romance

An opera in three acts,
suggested by a Willa Cather short story.
Libretto by
Glen Nelson
Music by
Murray Boren

Presented in concert.

Starring
Susan Alexander, as the Diva
Lawrence Vincent, as the Tenor
Arden Hopkin, as the Director
Cosette West, as the Maid

Directorial assistance provided by
Robert Nelson,
Chair of the Department of Theatre and Media Arts

Conducted by the composer

Saturday, September 19, 1998
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

The Singer's Romance

Glen Nelson, ***libretto***
Murray Boren, ***music***

Synopsis

(Each act is continuous. There are no breaks between "scenes": they are marked for ease of reference only.)

Act I
At a performance of "Madame Bovary"

Overture
With the curtain down, the climactic ending of the "love duet" from "Madame Bovary" is heard. The tenor is having obvious vocal difficulties, and finally self-destructs on the concluding "high c."

Scene One
The curtain raises quickly, to reveal backstage at the opera house. The soprano Sullivan storms across stage and into her dressing room, ranting about the tenor's awful performance. She complains about tenors, her costume, competing sopranos, her wig, and other frustrations in order to release tension and prepare for the final scene of the opera. She is consoled by her longtime assistant, Marie.

Scene Two
This is the final scene of "Madame Bovary" in which Bovary rues her life, takes poison, and dies.

Scene Three
Mr. Elliot, Artistic Director of the Opera House, and Marie discuss Sullivan as her triumphant curtain calls ring in the distance. Backstage, Elliot asks Sullivan to sing for the Guild; she declines. Sullivan returns to her dressing room, interrupting Marie's singing of a tune from "Madame Bovary." As she gets out of costume, Sullivan reads a letter from her prodigal husband. She begins to pour out her anger but finds she has no energy for it. It is raining outside, and Marie is sent to check on the chauffeur. Alone, Sullivan reminisces about a simpler time when, as a young music student on a rainy night, she had her first kiss. Upon Marie's return, they leave the theatre. In the mob at the stage door, Sullivan drops her purse. It is retrieved by a handsome stranger, who does not speak, he bows, smiles and withdraws. Sullivan is transfixed by him.

Act II
A technical rehearsal for "Don Quixote"

Overture
Elliot conducts the overture for "Quixote;" trying to get the curtain timed properly.

Scene One

The Tenor playing Quixote and Elliot disparage Sullivan, who is already forty minutes late. when she does arrive, they begin only to discover she refuses to sing, citing the tenor's lack of preparation. While Elliot reviews the tenor's blocking, Sullivan enjoys her tea and spies the "Stranger" in the wings. She tells Marie why she is convinced he is secretly in love with her.

Scene Two

Rehearsal of Act II scene I of "Quixote." Elliot coaches the tenor on the Don's motivation and all the performers echo the advice of Sancho Panza to the dying Quixote: Take my advice, do not die; live. Sullivan discovers an unaddressed letter near her tea. She is sure it is from her admirer. She is tentative but declares to herself that she loves him. While listening to Quixote sing of his love for Dulcinea, Sullivan joins in, and sings of her own mysterious love. The cast notices her new passion. When she sees the Stranger again from a distance, Sullivan suddenly stops the rehearsal and impetuously demands to sing the role of Juliet three days hence, for the first time in her stage career. She delivers her threats to Elliot and takes refuge from the resulting chaos in her dressing room.

Scene Three

Alone in her dressing room, Sullivan continues to praise her new love, secretly promising to prove herself to him by showing her strength and abandon. Finally, she opens the letter, reads its contents (an avowal of urgent love), and clutches the letter triumphantly.

ACT III

At a performance of "Romeo and Juliet"

Overture

On his cellular phone, Elliot describes his delight at the scandal and predatory interest in "old Sullivan's" portrayal of a teen-age Juliet. He predicts ominous consequences from the diva's ultimatum; for her. His conversation is interrupted by the opera's overture.

Scene One

In the dressing room Sullivan hears the overture begin and slams the door shut. She is very nervous. She sends Marie after some props. Sullivan bemoans the life of singers and comments on the curse of talent that forces people to perform instead of live.

Scene Two

Leaving the dressing room in search of Marie and the props, Sullivan discovers her in the arms of the Stranger. She overhears Marie tell him how much she loves him, and how hard it will be to tell Sullivan about their coming marriage.

Scene Three

Reeling from this stunning discovery of her misplaced love, Sullivan is lead on stage to the balcony scene. Gradually, as she performs, the weight of what she is singing envelopes her. Finished, she remains fixed on stage, frozen with emotion. As the applause swells around her and the set is struck, she remains immobile, isolated, alone; in a pool of light.

THE ORCHESTRA

Violin I
Donna Fairbanks
Martha Thompson
Winona Vogelman
Deanna Oshida
Ellen Jacobs

Violin II
Mihaela Ganea
Victoria Ferris
Alice Ashton
Amy Rosevear
Sonia Walker
Sara Black

Viola
Leilani Parente Rogers
Dianna Rhodes
Chris Lewis
Emily Bolles

Cello
Gayle Smith
Brian Stucki
Nathan Jasinski
Ryan Swigert
Emma Farnsworth
Dorothy Hardin

Bass
Geoff Rayback
Chris Erickson
Ben Young
Beth Pretlow

Flute
Elizabeth Ruppe
Marin Wall

Oboe
Martha Sargent
Michelle Hansen

Clarinet
William Holman
David Randall

Bassoon
Christian Smith
Mollie Forbes

Horn
Laurence Lowe
Mathew Croft
David Denniston
Wendy Henson

Percussion
Ronald Brough
Louise Rew

Piano
Robin Hancock

Harp
Tahlia Anderson

WILLA CATHER

The two short stories that inspired tonight's opera, *The Singer's Romance,* were among Willa Cather's earliest attempts at fiction. Born in 1873 in West Virginia and raised in Red Cloud, Nebraska, Cather had already lived over thirty years before she decided that medicine, theater, teaching, and journalism were not to be her life's work; and she devoted herself to writing. The Cather novels that readers have cherished ever since, *O Pioneers!* (1913), *My Antonia* (1918), *One of Ours* (1921), *Death Comes for the Archbishop* (1927), among a dozen others, share basic themes. Cather once said, "There are only two or three human stories, and they go on repeating themselves as fiercely as as if they had never happened before."

Cather returned to the early short story, *The Singer's Romance*, and the result is the classic, *The Song of the Lark* (1915), about a young woman in love who becomes a famous Wagnerian soprano. In both works, Cather asks a simple question: can a woman have it all: fame, wealth, and love? In her novel that won the Pulitzer Prize for fiction in 1921, Cather wrote, "Human love was a wonderful thing, he told himself, and it was most wonderful where it had least to gain." Cather died at the age of 70, with fame, wealth, and love, in 1947.

Glen Nelson
NYC 7/98

WHY ARE OPERA SINGERS CRAZY?

For the Record

With the trepidation of a scientist proclaiming, "The world is round!" I am willing to publicly state that opera singers are all crazy. And that's the good news. But we music lovers don't really mind. At the very least, singers make for good jokes. Here are a couple of my favorites.

Q: What's the difference between a soprano and a pirhana? A: Lipstick.

Hee, hee, hee. How about this one? Q: How do you put a sparkle in a tenor's eye? A: Shine a flashlight in his ear.

And don't get me started on jokes that begin, "How many sopranos does it take to change a lightbulb?..."

Did You Hear the One About...

Stories about crazy opera people seem far-fetched, but anyone who actually knows a singer knows that if anything, the stories aren't exaggerated enough!

A famous soprano, on tour in Mexico, was captured by bandits who turned out to be music lovers unwilling to harm an opera artist. They agreed to let her go, if she proved that she was indeed a prima donna. "How can I do that?" she said. "Sing," they replied.

"What? Sing in a cavern? Sing before rabble? With no footlights, makeup, costumes? No lords in the boxes, no critics, no bouquets? No money in the box office?"

"Let her go," sighed the bandit leader. "She's a prima donna all right."

Here's another one: As the great soprano, Birgit Nilsson, was rehearsing in Vienna, the string of pearls around her neck broke, scattering onto the floor. As the company rushed around to retrieve them, the competitive conductor Herbert von Karajan said sarcastically, "No doubt these are fabulously expensive pearls bought with your New York fees." "No," Nilsson replied, "these are the cheap imitation pearls bought with your Vienna fees."

But Seriously Folks

Understanding why singers behave as they do is part of the enjoyment of opera itself. The opera singer's world is one of incredible stress. It's very glamorous and lucrative, yes, but also tense and combative. Under pressure, singers react like any human might. They open a package (or a case) or Oreo cookies, or go shopping, or vacuum compulsively, or rant, or scream. I should say and/or. Some singers do all of the above, even simultaneously.

Do the Math

This will help you be more sympathetic to the sad plight of the opera singer. A recent medical study of trauma showed that a woman killing her husband in her home, and an actress pretending to kill her "husband" onstage suffered nearly identical physical and mental damage. Imagine the fateful consequences of being an opera singer? Going mad and jumping off a roof three times a week for thirty years takes its emotional toll. Enough said.

Nice Work If You Can Get It

A great opera singer can make around $10,000 per performance in the United States. That sounds like a lot of money, but a singer's career is a tenuous thing. Like a pro football player, depending on your position, you could last three seasons, or thirteen. Certain types of opera voice simply aren't built to last. Light, young soprano sounds tend to last only as long as the soprano is light and young. On the other hand, Placido Domingo and Luciano Pavarotti are celebrating their thirtieth anniversaries at the Metropolitan Opera this year. It's a bit mysterious why some last. And you never know.

Life on the High Cs

It's been compared to a high-wire act. The singer is onstage, the orchestra is building, building, and the big, high note is approaching. Will she hit it? Will it crack? Will she run out of breath? Will the spiteful tenor step on her toe right before she opens her mouth? (I'm not kidding, it's happened.) And what if the note isn't perfect?

There is little room for error. Unlike, say, football. If a quarterback throws the perfect touchdown pass—except for the fact that the tight end drops the ball in the end zone—the quarterback can merely call the same play again five minutes later. Performing an opera, to keep this sports analogy running, so to speak, is like forcing the offense to submit every play of the game in advance, printed in the crowd's program so they can follow along. Nothing is a surprise. And for pacing, the offense can only run three plays that may result in a touchdown.

That's how opera works. The audience knows the music inside out, and if a singer chokes, tough-ola. At the opera, you get one shot; you can't take it again from the top. And as Luciano Pavarotti found out recently, it doesn't matter how famous you are, if you crack on a high C tonight in Italy, the world knows about it by morning. Audiences paying up to $200 a seat are not afraid of booing, and booing loudly.

A Pint of Pity

This is all a recipe for unimaginable pressure. Bad enough for a young singer who is competing against a hundred others for a job, but for the opera diva every note competes, in the ears of the listener, not only with other singers, but with the sounds she made when she was young and fresh and had not been forced to live out of hotel rooms around the world for decades without stopping. You get my point.

So the next time you go to an opera, take pity on the poor, crazy singer. Don't throw tomatoes; throw flowers -- they will look so much nicer in the singer's padded cell later.

Glen Nelson
NYC 8/98

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

College of Fine Arts and Communications

presents

Freshman Friday

a taste of
cultural experiences
at BYU

Friday, September 18, 1998
Harris Fine Arts Center | Museum of Art
Sponsored by New Student Orientation

Harris Fine Arts Center

8:30-10:30 p.m.	A "sneak peek" at all of the following productions: Dance • **World of Dance** • de Jong Concert Hall, 3rd le Theatre • ***Joyce Baking*** • Pardoe Theatre, 3rd level Film • **Final Cut** • Nelke Theatre, 2nd level a showcase of outstanding student films Music • **Concerts** • Madsen Recital Hall, 4th level by students and faculty from the BYU School of Music Art • **Student Exhibits** • Gallery 303, 3rd level featuring works by: Nancy Andruk, Amy Robinson, Raquel Tay
10:00 p.m.-1 a.m.	**Big Band Dance** • Larsen Gallery, 3rd level Music by Ray Smith Big Band Floor Show by Swing Kids Club
10:00-11:30 p.m.	**Refreshments**. • Room E-400, 4th level

Complimentary art prints will be available in the HFAC and the Museum St

Get a free ticket!

New Student Orientation and the College of Fine Arts and Communicatio have made available, one complimentary ticket to **one** of the following showcase events:

Joyce Baking	Sept. 29-Oct.1
World of Dance	Sept 23
Choral Showcase	Sept. 29
Jazz Showcase	Sept. 30
Evening of Concertos	Oct.1

A limited number of tickets have been reserved for each of these events and will be passed out on a first-come, first-served basis. Tickets may be picked up by the Fine Arts Ticket Office, located on the 3rd Level, south end of the HFAC. All seats are reserved, if you want to sit together, pick up your tickets together.

Get discounts!

When you pick up your complementary ticket, you will receive a FRESHMEN CARD which will give you a discount on all performances in the Harris Fine Arts Center throughout Fall Semester.

Get the best seats!

You may purchase tickets tonight to any of this year's events. For your convenience the Fine Arts Ticket office will be open until 11:00p.m. Tickets for the general public go on sale tomorrow. Don't forget to use your discount card!

Museum of Art

8:30-10:30 p.m. **"Idlewild"** a Celtic Musical Group • Lied Gallery, Level 3

8:30-11:00 p.m. **"Altars and Temples of Zion"** • Auditorium, Level 2
20 min. slide show of Milton Goldstein photographs

8:30-11:30p.m. Museum of Art Exhibitions, including:

"Andy Warhol: Marilyn Series" • Millburn Gallery, Level 2

"The Art of Architecture" • Cannon Gallery, Level 3
Works by Winners of the Pritzker Architecture Prize

"Goldstein's Zion: Visions and Reflections" • Jones-Boshard Gallery, Level 2

"Westward Bound" • Horne Study Center, Level 2

"From Heart and Hand" • Barlow and Marriott Galleries, Level 2
Polish Religious Folk Art

"150 Years of American Painting" • Harmon Gallery, Level 3

8:30-11:00 p.m. **Refreshments served by the Museum Cafe.**

BRIGHAM YOUNG UNIVERSITY • MUSEUM OF ART
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Museum Store
New Students' Discount Coupon
Redeem this coupon for
20 % OFF a single purchase
Good until October 18, 1998
Non-sale items only

BRIGHAM YOUNG UNIVERSITY • MUSEUM OF ART
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Join the Museum of Art and become a Student Member

Student Membership is regularly $30
half off – tonight only $15

Benefits Include:
- First Friday event night free for two (regularly $2 per student)
- 20% discount in the MOA Store (special order book requests available)
- 10% discount in the MOA Cafe
- Free Family Activity Night events for your FHE group
- Free dessert in the MOA Cafe during your birthday month
- MOA Mini-tour of current exhibition held weekly at 11:30 a.m.
- Invitation to Museum exhibition openings
- Quarterly MOA Calendar mailed to you informing you of what is coming to the MOA

BRIGHAM YOUNG UNIVERSITY • MUSEUM OF ART
COLLEGE OF FINE ARTS AND COMMUNICATIONS

MOA Café
New Students' Discount Coupon
$1 OFF a Ceasar Salad
Good until October 18, 1998

IN GOD WE TRUST
BYU
1998

At BYU, money has a different face.

It is a face of determination, of equality, and of service. It is what makes this university unique from all others around the world. In the spirit of giving, students help students by lighting the way.

STUDENTS LIGHTING THE WAY 1998

College of Fine Arts and Communications

BRIGHAM YOUNG UNIVERSITY
Y

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, September 23, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Douglas E. Bush
organ

Assisted by
Phuong Nguyen, ***alto saxophone***
O. Glade Hunsaker, ***reader***

Program

Sonata de Clarines, no. 54 in C Major	Antonio Soler (1729-1783)
Ballo del granduca	Jan Pieterszoon Sweelinck (1562-1621)
Concerto del Signr. Vivaldi, LV 133 (Allegro) (Adagio) (Allegro)	Johann Gottfried Walther (1684-1748)
Trumpet Voluntary Larghetto Allegro	John Bennett (1735-1784)
Trois mélodies grégoriennes, op. 60 Clemens rector Puer natus est Pascha nostrum	Guy de Lioncourt (1885-1961)
Blessings I. Jacob wrestles with the angel and receives his blessing II. The Lord appears to Isaac and blesses him III. God's blessing on Mary and on the fruit of her womb IV. The blessing before the throne of God	Daniel Pinkham (b. 1923)

Fantasy on "Veni Creator" (1995)	Richard Proulx
	(b. 1937)
Two Hymn Preludes	Douglas E. Bush
Sweet is the Work	(b. 1947)
Jesus, the Very Thought of Thee	
Rubrics	Dan Locklair
IV. The Peace may be exchanged	(b. 1949)
Homage to Perotin	Myron J. Roberts
	(b. 1912)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

FALL CHORAL SHOWCASE

BYU CONCERT CHOIR
BYU WOMEN'S CHORUS
BYU SINGERS
BYU MEN'S CHORUS

Tuesday, September 29, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

CHORAL SHOWCASE

I

Chichester Psalms	Leonard Bernstein
Maestoso ma energico - Allegro molto	(1918-1990)
Psalm 86	Gustav Holst
Brian Stucki, *tenor* Tausha Bunker, *soprano*	(1874-1934)
Two Hymns in Popular Style	John Gardner
Brightest and best are the sons of the morning	(b. 1917)
Nearer my God to thee	
Utrecht Jubilate	George Frideric Handel
Glory be to the Father	(1685-1759)
As it was in the beginning	

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *conductor*
Don Cook, *organ*
Ryan Murphy and Douglas Ipson, *piano*

II

Gloria	Agneta Sköld
Ave Verum	Katherine Dienes
Clara Hurtado, *soprano* Melissa Hernandez, *alto*	(b. 1970)
My Spirit Be Joyful, from Cantata No. 146	Johann Sebastian Bach
	(1685-1750)
Ah! si mon moine voulait danser	Canadian Folk Song
	arr. Donald Patriquen

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Cherilyn Worthen and Emily Neil, *conductor*
Christi Scrivner, Ashleigh Belnap, Karen Rogers, *piano*

III

A Jubilant Song	René Clausen (b. 1953)
Three Psalms	
Psalm 67 (God Be Merciful Unto Us)	Charles Ives (1874-1954)
Psalm 43 (*Richte mich, Gott,* Judge Me, O God)	Felix Mendelssohn (1809-1847)
Psalm 23 (*Adonai Ro'i,* The Lord Is My Shepherd)	Judith Shatin
Love Walked In	George Gershwin arr. Ronald Staheli
Wait on the Lord	Rosephanyne Powell

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, ***conductor***

IV

Brothers, Sing On!	Edvard Grieg
Let All Men Sing!	Keith Christopher
Sacred Music from Eastern Europe	
Hospodi Pomilui	G.V. Lvovsky (1830-1894)
De Profundis	Arvo Part (b. 1935)
La Bamba	Mexican Folk Song arr. Roger Emerson

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, ***conductor***
Ryan Murphy, ***piano***
James Kasen, ***organ***

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UPCOMING CHORAL EVENTS

Concert Choir with the Utah Symphony	October 14 October 15	de Jong Concert Hall Abravanel Hall (SLC)
BYU Singers	November 6	de Jong Concert Hall
Men's Chorus	November 12	de Jong Concert Hall
Women's Chorus	November 20	de Jong Concert Hall
A Celebration of Christmas	December 4-5	de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, September 29, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Geralyn Giovannetti
oboe

Assisted by
Jayne Galloway, *piano*
Elizabeth Ruppe, *flute*
Christian Smith, *bassoon*

Program

Trio for Flute, Oboe and Piano	Madeleine Dring
Allegro con brio	(1923-1977)
Andante semplice	
Allegro giocoso	
Sonate (1947)	Henri Dutilleux
Aria: Grave	(b. 1916)
Scherzo: Vif	
Final: Assez allant	

Intermission

Three Ostinati with Chorales (1937)	Henry Cowell
Chorale I: Andante cantabile	(1897-1965)
Ostinati I: Allegro non troppo	
Chorale II: Larghetto	
Ostinati II: Lento rubato - moderato	
Chorale III: Larghetto calmato	
Ostinati III: Allegro con brio	

Ten by Three (A Collection of Folksongs from Quebec) — Christopher Weait (b. 1939)

Scrambled eggs: Buy my fresh eggs
Monday, washday
Renaud
Flower Song
The Return of the Soldier
Sailing
Falling Down
Germine
The Duckling
Forward March

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 1, 1998 - 7:30 P.M.
de Jong Concert Hall

EVENING OF CONCERTOS

Program

Concerto for Saxophone and String Orchestra — Pierre Max Dubois
    Sarabande: Lento nostalgico
    Lento espressivo--Allegro

Timothy Owen, *soloist*

Concerto for Viola and Orchestra — William Walton (1902-1983)
    Andante comodo
    Vivo, con molto preciso

Tessya Lund, *soloist*

Concerto for Marimba and String Orchestra — Ney Rosauro
    Saudação (Greetings): Allegro
    Despedida (Farewell): Prestissimo

Tiffany Bourgeois, *soloist*

Concerto for Violin and Orchestra — Dmitri Shostakovich (1906-1975)
    Scherzo: Allegro

Allison Unsworth, *soloist*

BYU SINFONIA
David Dalton, *conductor*

Intermission

Cello Concerto in B Minor, op. 104	Antonin Dvorak
Allegro	(1841-1904)

Ryan Swigert, *soloist*

Piano Concerto No. 5 in E-flat Major, op. 73 ("Emperor")	Ludwig van Beethoven
Allegro	(1770-1827)

Dwight Bigler, *soloist*

Piano Concerto No. 2 in C Minor, op. 18	Sergei Rachmaninoff
Allegro scherzando	(1873-1943)

Amanda Moody Nixon, *soloist*

BYU PHILHARMONIC
Bryce Rytting, *conductor*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY
KEITH LOCKHART, MUSIC DIRECTOR

Chamber Orchestra Series

Wednesday, October 14, 1998, 7:30 pm	de Jong Concert Hall
Thursday, October 15, 1998, 8:00 pm	Abravanel Hall

MACK WILBERG *Guest Conductor*
BYU CONCERT CHOIR
MACK WILBERG *Director*

HANDEL *Utrecht Jubilate* for Mezzo, Tenor and Bass Soloists, Chorus and Orchestra

Oh! be joyful in the Lord: Andante con moto
(Mezzo and Chorus)
Serve the Lord with gladness: Allegro (Chorus)
Be ye sure that the Lord He is God: Andante (Mezzo and Bass)
O go your way into His gates: Alla breve (Chorus)
For the Lord is gracious: Adagio (Mezzo, Tenor and Bass)
Glory be to the Father: Allegro (Chorus)
As it was in the beginning: Vivace (Chorus)
Brian Stucki, *Counter-Tenor*
Leslie Walker and Jeanne Kerry, *Mezzo-Soprano*
Nathan Northrup, *Tenor*
Meredith Taylor and Charles Hamilton, *Bass*

HOLST Two Psalms for Chorus, String Orchestra and Organ

Psalm 86: To My Humble Supplication
Psalm 148: Lord, Who Hast Made Us For Thine Own
Brian Stucki, *Tenor*
Tausha Bunker, *Soprano*

— INTERMISSION —

BERNSTEIN *Chichester Psalms*

I. Psalm 108, vs. 2 (Maestoso ma energico) —
Psalm 100 (Allegro molto)

II. Psalm 23 (Andante con moto, ma tranquillo) —
Psalm 2, vs. 1-4 (Allegro feroce) — Meno come prima

III. Prelude (Sostenuto molto) —
Psalm 131 (Peacefully flowing) —
Psalm 133, vs. 1 (Lento possibile)
Michael Denos, *Boy Soprano*
Tausha Bunker, *Soprano*
Jeanne Kerry, *Mezzo-Soprano*
Jeffrey Rockwood and Christopher Redfearn, *Tenor*
Craig Davis, *Bass*

GARDNER Four Hymns in a Popular Style, Op. 54

Brightest and Best of the Sons of the Morning
Savior, Again To Thy Dear Name We Raise
Nearer, My God, To Thee
Fight the Good Fight With All Thy Might

The Chamber Orchestra Series is sponsored by Zions Bank

Unless previously authorized, cameras and recording equipment of any kind are not allowed at Utah Symphony performances.

Total performance time is approximately 1 hour and 40 minutes.

The Utah Symphony is funded in part by grants from Salt Lake County's Zoo, Arts and Parks Program, the Utah Arts Council and the Salt Lake City Arts Council.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 15, 1998 - 7:30 P.M.
Madsen Recital Hall

BAROQUE CHAMBER MUSIC
performed by members of the Early Music Ensemble

Douglas E. Bush, ***director***

Program

Concerto in A Minor for Bassoon, Strings and Harpsichord, F. VIII, no. 2 — Antonio Vivaldi (1678-1741)
  Allegro
  Larghetto
  Allegro

Concerto in D Major for Cello, Strings and Continuo — Giuseppe Tartini (1692-1770)
  Largo
  Allegro
  Grave
  Allegro

Brandenburg Concerto No. 1 in F Major, BWV 1046 — Johann Sebastian Bach (1685-1750)
  [Allegro]
  Adagio
  Allegro
  Adagio. Allegro
  Menuetto
  Polacca

Early Music Ensemble

Violin
Rachel Bakes
Ingrid Scherer
James Rasmussen
Erin Spackman
Sarah Black
Jonathan Starr

Viola
Jason Bonham

Cello
Nathan Jasinski
Sean McFadden

Horn
Mathew Croft
Kamber Price

Harpsichord/Organ
Douglas Bush

Oboe
Melissa Oxborrow
David Billings
Amanda Kranendonk

Bassoon
PJ Woolston

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 21, 1998 - 7:30 P.M.
Madsen Recital Hall

ORPHEUS WINDS

Elizabeth Ruppe, *flute*
Geralyn Giovannetti, *oboe*
David M. Randall, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

Program

Introduction and Allegro, op. 88, no. 4	Anton Reicha (1770-1836)
Allegro and Arioso (1942)	Ingolf Dahl (1912-1970)
Wind Quintet No. 1: Serenade	Gordon Jacob (1895-1984)

- Overture: Allegro
- Air: Andante con moto
- Jig: Allegro molto
- Interlude: Adagio
- Theme and Variations
  - Tema: Lento
  - Allegro giusto
  - Allegro
  - Allegretto
  - Pastorale: Allegretto moderato
  - Andante
- Rondino: Presto

Intermission

Quintet II (1957)	Alvin Etler (1913-1973)

- Andante con moto
- Allegro commodo
- Adagio
- Vivace

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 22, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Donna Fairbanks
violin

Assisted by
Lysa Rytting, *harp*
Lawrence Green, *guitar*
Gregory Restad, *electric bass guitar*
Nicole Jackson, *cello*

Program

Four Medieval Dances for violin and harp, op. 45 Rigaudon Mascarade Pavane Gaillarde	Joseph Lauber
Petite Suite Médiévale for violin and guitar Sicilienne Sonnerie Après une page de Ronsard Ronde	Enyss Djemil (b. 1917)
Fandango for violin, guitar, and electric bass guitar	Luigi Boccherini (1743-1805) arr. Lawrence Green (b. 1954)
Duo for violin and cello Moderato Zingaresca Andantino Moderato	Erwin Schulhoff (1894-1942)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, October 23, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Laurence Lowe
horn

Assisted by
Dian Baker-Drinkall, ***piano***
Susan Alexander-Boren, ***soprano***

Program

Im Tiefsten Walde, op. 34, no. 4	H.K. Schmid
Le Jeune Patre Breton, op. 13, no. 4	Hector Berlioz (1803-1869)
Auf Dem Strom, op. 119	Franz Schubert (1797-1828)

Intermission

Second Horn Concerto (1947) Allegro Andante con moto Allegro molto	Richard Strauss

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Le Jeune Patre Breton

As soon as the thrush is awake
On this moor still damp with dew
I set me down till evening.
Grandma, from whom I hide, says:
"Loic loves his cow too much."
Oh! Not at all! But I love little Anna.

For her part Anna, my companion
Leads her black goats
Behind the mountain, near the elder trees.
If the mountain where I lose my way
Separates us like a large wall,
Her sweet voice, her voice calls me from the woods.

Oh! with a plaintive and tender air
How sweet it is to hear each other from a distance,
Without the change to see each other!
From the mountains to the valley
Voice called by voice
Seems a sigh, mixed with cares and pleasure.

Ah, hold fast your air, thoughtless breeze,
And on the plain
Through the corn run, fly!
Oh, the cruel one has on its wing
Brought the voice sweet and frail,
The sweet voice that called me from the edge of the woods.

Auf Dem Strom

Take the last kisses of farewell, the last greetings I wave ashore, before you turn away. Already the stream is tugging at the boat; but my tear-dimmed gaze is constantly drawn back.

And so the waves bear me swiftly hence. Already the meadows where I found him have disappeared. Blissful days, you are gone forever! Hopelessly my complaint echoes round the fair homeland where I found his love.

See, how the shore rushes past. And how it draws me over, with invisible hands, to land by the little house, to tarry beneath the trees. But the river flows on ceaselessly, bearing me onto the sea.

Oh, how I shudder with horror before that dark wilderness, far from every friendly shore, where no island is to be seen! No song can reach me from the shore, to bring sad tears. Only the storm blows cold across the grey and angry sea.

If the sweep of my longing eyes can no longer make out the shore I shall look upward to the stars there in the hallowed distance. By their soft light I first called him mine. There perhaps, O happy fate, there shall I meet his glance again.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, October 24, 1998 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Rebecca Svedin
flute

Student of
Elizabeth Ruppe

Assisted by
Emma Farnsworth, ***cello***
Megan Decker, ***harp***
Dian Baker-Drinkall, ***piano***
Benjamin Crandall, ***harpsichord***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Sonata in G Minor from *Il Pastor Fido*	Antonio Vivaldi
Vivace	(1678-1741)
Alla breve	
Largo	
Allegro, ma non presto	
Sonate	Francis Poulenc
Allegretto malincolico	(1899-1963)
Cantilena	
Presto giocoso	

Intermission

The Girl with the Flaxen Hair	Claude Debussy (1862-1915)
Entr'acte	Jacques Ibert (1890-1962)

The Fog is Lifting	Carl Nielsen (1865-1931)
Carmen Fantasy	François Borne (1862-1929)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

COSI FAN TUTTE

OR THE SCHOOL FOR LOVERS

by Wolfgang Amadeus Mozart

By arrangement s with G. Schirmer, Inc. publisher and copyright owner

director Lawrence Vincent

scenic design Eric Fielding

costume design Cathie McClellan

lighting design Eric Fielding

assistant director Beatrice Schneider

production stage manager Ken Harris

costume design assistant Kimberly Mortensen

rehearsal pianists Amy Glenn, Amanda Nixon

Brigham Young University
College of Fine Arts and Communications
School of Music
October 21–31, 1998
de Jong Concert Hall

Don't miss these upcoming music events:

November 3	Assad Brothers, guitar duo
November 6	BYU Singers
November 10	Philharmonic Orchestra
November 11	Utah Symphony
November 14	Pan Ramajay Panoramic Steel
November 17	Synthesis
November 19	Folk Ensemble
November 20	Women's Chorus
November 21	Vocal Point

For ticket information please call the Fine Arts Ticket Office at 378-4322

Emergency Exits
Emergency exits are located on either side of the theatre. Please identify the exit closest to your seat.

Late Patrons
Late patrons will be seated only at the discretion of the house manager.

Recording Prohibited
The use of film, video, or audio recording equipment in the theatre during a performance is expressly prohibited.

Electronic Devices
Thank you for turning off pagers, cellular phones, and wristwatch alarms during the performance.

Restrooms
Restrooms are located on the east side of the first, second, and third floors.

Principals

Cast 1 (Friday)

Guglielmo
Tad Harris

Ferrando
Isaac Hurtado

Fiordiligi
Emily McCormick Malinka

Despina
Emma Price

Dorabella
Lindsay Robison

Don Alfonso
Meredith Taylor

Cast 2 (Saturday)

Guglielmo
Darrell Babidge

Ferrando
Thomas Glenn

Fiordiligi
Jeanne Coventry Kerry

Despina
Rachelle Harmon

Dorabella
Olivia Garcia

Don Alfonso
Chris Hopkin

Chorus

Brigette Becker
Bessie Dean
Erika Edwards
Leah Florence
Justin Flosi
Mandy Hall
Clara Hurtado
Clark Johnsen
Jefferson Langford
Levi Smylie
Jacob Malczyk
Nathan Pacheco

Scott Paul
Eliza Payne
Eva M. Rankin
Jeffrey Rockwood
Natalie Scollick
Kari Dawn Smith
Richard Snow
Russell Trapnell
Kay Wells
Amber Youell
Crystal Young

Synopsis

by Lawrence Vincent, director

ACT I

Scene I

The wager

Don Alfonso, philospher and cynic, is riled by the two young officers Guglielmo and Ferrando boasting about the beauty and steadfast loyalty of their betrothed. He expresses his skepticism about the fidelity of the women, which in turn infuriates the two young men. Alfonso proposes a wager: within the space of a day he will provide evidence of the women's infidelity if Guglielmo and Ferrando agree to assist him in his plan.

Scene II

The game begins

It is morning and the two sisters Dorabella and Fiordiligi are waiting impatiently for their fiancées. Instead of the young men, Don Alfonso appears, feigning great consternation, and tells them that the two officers must go to war without delay. The young men play a farewell scene to the girls, leaving them confused and dismayed.

Scene III

The first attack

Despina, the chambermaid, bids the tearful girls not to be sad, but to look around for new lovers. The girls are amazed at her impudence. Despina is just the right partner-in-crime for Don Alfonso. He ensures her cooperation with money before bringing the two young men to the house of the two sisters dressed as Albanians. In this guise, Guglielmo and Ferrando inundate the girls with impudent proposals—each besieging the other's fianceés—but are rejected. As the young men celebrate their triumph, Don Alfonso points out that the agreed period of time has not yet elapsed, reminding them of their promise to play the game to the end.

Scene 4

The second attack: playing on the girls' compassion

To show their "unrequited love," the men pretend to have taken poison. The girls are appalled but nevertheless filled with compassion for the dying men. Despina appears in the guise of a doctor and revives the apparantly dead men using the miraculous healing powers of Doctor Mesmer's magnetic contraption. However, when the men ask the girls for kisses to complete the cure, Fiordiligi and Dorabella take to their heels in dismay.

ACT II

Scene I & II

The third attack

During the siesta, Despina's new ploys and arguments waken the girls' curiousity and they agree to go for a walk ith the strangers. Guglielmo and Dorabella fall into each thers' arms, but Fiordiligi remains steadfast. Guglielmo tells errando about Dorabella's giving in. Ferrando is deeply hurt, hile Guglielmo expounds on the fickleness of women.

cene 3

he fourth attack

In order to escape Dorabella and Despina's insinuations nd overcome her own doubts, Fiordiligi determines to join her ancée in the field of battle dressed as a soldier. However, hen she comes face to face with Ferrando, she succumbs afte uch soul-searching. Alfonso explains his philosophy to this isappointed and angry young friends: *cosi fan tutte*—that's hat all women are like.

cene 4

he marriage

As Despina and Don Alfonso prepare for marriage, the irls are obviously happy and the men continue to play along, lthough Guglielmo is scarcely able to conceal his rage. After espina, dressed as a notary, has the girls sign the marriage ontracts, Don Alfonso announces a turn of events: a drum roll nd the singing of soldiers warn of the return of the sisters' ormer sweethearts. In panic, the girls hide their "Albanian" usbands, who immediately reappear in their original attire. he phony notary is unmasked and, as if by chance, the eturning soldiers get their hands on the signed marriage ontracts—their time for revenge has come! However, Don lfonso intercedes and reveals to the repentent sisters that it as been just a game.

I deceived you, but my deception
undeceived your lovers,
who henceforth will be wiser
and will do as I wish.
Give me your hands, now you are united.
Embrace each other and say no more.
All four of you can laugh now
as I have laughed and shall do again.

he Moral:

Happy is the man of reason
who can face the world in season.
Firm and steadfast and uncomplaining,
he will go his cheerful way.

Things that make his brothers sorrowful,
he will answer with knowing laughter.
He has learned that life's adversities
turn to joy in another day. ●

Violin I

Victoria Ferris, *concertmaster*
Alison Unsworth,
assistant concertmaster
Heidi Keith
Ingrid Scherer
Adrienne Dangerfield
Sara Jane Thompson
Jeannie Hawkes
Alice Ashton
Melissa Price
Lisa Johnston

Violin II

Amy Rosevear, *principal*
Sonia Walker,
assistant principal
Chelsia Eyre
Catherine Grover
Kimberly Barney
Nathan Christensen
Allison Harrell
Beth Higginson

Viola

Travis Dastrup, *principal*
Tessy Lund, *assistant principal*
Chris Lewis
Emily Bolles
Tara Bates
Jason Bonham

Cello

Ryan Swigert, *principal*
Brian Stucki, *assistant*
principal
Andrew Moore
Nathan Jasinski
Whitney Stewart
Austin Williams

Bass

Tyler Johnson, *principal*
Nathan Reese,
assistant principal
Benjamin Young

Flute

Lisa Poll, *principal*
Laura Hoopes,
assistant principal
Emily Morris, *2nd*

Oboe

Zachary Smith, *principal*
Dana Frost

Clarinet

Amy Gabbitas, *principal*
Mark Balliff

Bassoon

Nate Olson, *principal*
Mollie Forbes

Horn

Kamber Price, *principal*
Joel Yoder

Trumpet

Judd Berry, *principal*
Samuel Pierce

Percussion

Jared Mangum
Ngaio Palmer

Comments on the performance?
Visit our Web site and let us know what you think!
www.byu.edu/cfac/comments

Production Staff

DIRECTOR	Lawrence Vincent
SCENIC DESIGNER	Eric Fielding
LIGHTING DESIGN	Eric Fielding
COSTUME DESIGNER	Cathie McClellan
ASSISTANT DIRECTOR	Beatrice Schneider
PRODUCTION STAGE MANAGER	Ken Harris
COSTUME DESIGN ASSISTANT	Kimberly Mortensen
REHEARSAL PIANISTS	Amy Glenn, Amanda Nixon

Producing Staff

DEAN, FINE ARTS AND COMMUNICATIONS	Bruce L. Christensen
EXECUTIVE PRODUCER	David Randall
DIVISION OF ARTS PRODUCTION DIRECTOR	Kenneth V. Crossley
PRODUCTION MANAGER	Michael Magleby
STAGE MANAGEMENT ADVISER	Loraine Edwards
FACILITY STAGE MANAGERS	Brandon Bringhurst, Rick Murdock
COSTUMER	Cathie McClellan
ASSISTANT COSTUMER	Carolyn Smith
CUTTER	Tara De Grey
FIRST HAND	Priscilla Allen
STITCHERS	Janelle Jensen, Aaraina Ogzewalla
COSTUMER CRAFTS	Candida Nichols
WARDROBE SUPERVISOR	Erika Steed
STOCK ASSISTANT	Melissa Parker
TECHNICAL DIRECTOR	Michael Magleby
ASSOCIATE TECHNICAL DIRECTOR	Frank Weight
TECHNICAL ASSISTANT	Matt Smith
EXPEDITOR	Josh Brady
MASTER CARPENTER	Frank G. Weight
ASSISTANTS TO MASTER CARPENTER	Daniel Erikson, Adam Smith
SCENIC STUDIO CREW	David Andrus, Daniel Balls Cristian Bell, Eric Dixon, Dan Gifford Jim Harrison,Travis Kohler, Ben Layton Phillip Martin, Jaelan Petrie, Logan Smith, Nathan Smith
SCENIC ARTIST	Richard Clifford
ASSISTANTS TO SCENIC ARTIST	Marcy Mockett, Ryan Griffiths
PROPERTIES ADVISOR	Loraine Edwards
TECHNICAL SECRETARY	Jannah Ferguson
MASTER ELECTRICIAN	Marianne Ohran
SCHEDULING MANAGER	Britt Pearson
PRODUCTION ASSISTANT	Adam Boulter
EVENT SECRETARY	Beth Birchfield
BOX OFFICE MANAGER	Paul Duerden
BOX OFFICE ACCOUNTANT	TJ Strang
ASSISTANT DEAN, DEVELOPMENT DIRECTOR	Jim Murphy
MARKETING MANAGER	Paul Duerden
PUBLICITY	Cindy Ferguson, Christy Hildebrandt Megan Pugmire, Becky Wadham
PUBLICITY PHOTOGRAPHER	Mark Philbrick
PROGRAM	Megan Pugmire
HOUSE MANAGER	Neal Cox
PUBLICITY EDITOR	Bob Nelson
BUSINESS MANAGER	Russell Nielson
ACCOUNTANTS	Brad Holman, Andrea Serrano Marko Zatylny

Lighting the Way
for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND
COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, October 27, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY CHAMBER MUSIC CONCERT

Program

Sonate en Concert — Jean-Michael Damase (b. 1928)

Elizabeth Ruppe, *flute*
Gayle Smith, *cello*
Dian Baker-Drinkall, *piano*

Sonata — Francis Poulenc (1899-1963)

I. Allegro Tristamente
II. Romanza
III. Allegro con fuoco

William Holman, *clarinet*
Dian Baker-Drinkall, *piano*

Intermission

Beneath the Canopy — Philip Parker

I. The Forest Beckons
II. Rivers Gently Flowing
III. Exotic Birds of Paradise
IV. Twilight Calmness/Song of the Orchid
V. Python Dance

Elizabeth Ruppe, *flute*
Ron Brough, *percussion*

Trio in A Minor, op. 114 — Johannes Brahms (1833-1897)

I. Allegro
II. Adagio
III. Andante grazioso
IV. Allegro

William Holman, *clarinet*
Gayle Smith, *cello*
Dian Baker-Drinkall, *piano*

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, October 29, 1998 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Massimiliano Frani
piano

Program

Prelude in C Minor, op. 28, no. 20	Frédéric Chopin (1810-1849)
Blue Interlude (Based on Chopin's Prelude in C Minor)	Bill Evans
Polonaise in C-sharp Minor, op. 26, no. 1	Frédéric Chopin
Polonaise in E-flat Minor, op. 26, no. 2	
Polonaise in A Major, op. 40, no. 1	
Polonaise in C Minor, op. 40, no. 2	
Polonaise in F-sharp Minor, op. 44	

Intermission

Polonaise in A-flat Major, op. 53, no. 1	
Polonaise--Fantasie in A-flat Major, op. 61	
Fantasy in F Minor, op. 49	

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, October 28, 1998 - 7:30 P.M.
Madsen Recital Hall

OCTUBAFEST FACULTY RECITAL

Daniel Bachelder, ***euphonium and trombone***
Steven Call, ***tuba, euphonium and helicon***
Robin Hancock, ***piano***

Program

Sonata in F Minor — George Phillip Telemann (1681-1768)
    Andante cantabile
    Allegro
    Andante
    Vivace

Daniel Bachelder, *euphonium*

Children's Suite: Effie the Elephant — Alec Wilder (1907-1980)
    Effie Takes a Dancing Lesson
    Effie Chases a Monkey
    Effie Sings a Lullaby
    Effie Goes Folk Dancing
    Effie Falls in Love
    Effie Joins the Carnival

Steven Call, *tuba*

Conversations in Abstract — Daniel F. Bachelder

Daniel Bachelder, *trombone*

Intermission

Concerto for Trombone — Johann Georg Albrechtsberger (1736-1809)
    Allegro Moderato

Daniel Bachelder, *trombone*

Introduction and Dance J. E. Baret

Three Short Pieces for Baritone Horn and Piano Albert Gower
I
II
III

Vilia Franz Lehar-Bachelder

Daniel Bachelder, *euphonium*

Beelzebub A. Catozzi
(c. 1893)

Steven Call, *helicon*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, October 30, 1998 - 7:30 P.M.
Madsen Recital Hall

OCTUBAFEST GUEST RECITAL

Mark Nelson, ***tuba***
Steven Call, ***tuba***
Robin Hancock, ***piano***

Program

Air and Bouree	J.S. Bach-Bell (1685-1750)
Three Furies Fury I Fury II Fury III	James Grant (b. 1952)
Villanella	Walter Ross (b. 1936)
Sonate Allegro pesante	Paul Hindemith (1895-1963)

Intermission

Duo, K. 454	W. A. Mozart-Self (1756-1791)

Mark Nelson, *tuba*
Steven Call, *tuba*

Aboriginal Voices	Neal Corwell (b. 1959)
Csardas	Vittorio Monti-Hilgers (1868-1922)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
Y

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 4, 1998 - 7:30 P.M.
Madsen Recital Hall

Media Music Roundtable

AN EVENING WITH SAM CARDON

Mr. Cardon is a much-decorated composer of film scores, songs, and theme music for network and corporate applications. He is a graduate of BYU's School of Music. Tonight he will discuss the evolutions of his music career, including examples of various styles and genres of music.

The Media Music program is a catalog offering of the School of Music. For information contact Ron Simpson, area head.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 4, 1998 - 9:00 P.M.
Madsen Recital Hall

THE GRUYÈRE STRING QUARTET

Igor Gruppman, ***coach***
Winona Vogelman, ***violin***
Victoria Ferris, ***violin***
Tessya Lund, ***viola***
Brian Stucki, ***cello***

Program

Quartet in D Major, op. 18, no. 3	Ludwig van Beethoven
Allegro	(1770-1827)
Andante con moto	
Allegro	
Presto	
Quartet in F Major, op. 92, no. 2	Sergei Prokofiev
Allegro sostenuto	(1891-1953)
Adagio	
Allegro	
Purple Haze	James Hendrix
	(1942-1970)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, ***conductor***

Friday, November 6, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*
Jared Anderson, *graduate assistant*
Dwight Bigler, David Brooks; *accompanists*

Program

Sounding Joy	Gwyneth Walker (b. 1947)
A Jubilant Song	René Clausen (b. 1953)

From the Hebrew Tradition

Talmud Suite — Sid Robinovitch (b. 1942)

Prayer Before Sleep

Exalted art Thou, O my Lord who art God and King of the World,
Who weighs down my eyes with gentle bonds of sleep,
And refreshes my tired spirit with slumber.
May it ever be Thy will, Lord my God, and God of all my fathers,
To lay me down in untroubled peace and raise me up in peace once more.

Do not let dark imaginings disturb me with thoughts of sin and despair.
O heal my fear and my suffering—May my bed be enclosed in Thy care.
Give light unto my eyes lest the sleep of death o'ertake me.
For 'tis Thou who breathes life into man's slumb'ring soul.
Exalted art Thou, O Lord, who illuminates all the world with His glory.

Thanksgiving Upon Awakening

Lord on High,
The bright soul which Thou hast planted within me keeps me pure.
For Thou art its maker and Thou art its shaper.
For Thou hast breathed it into me and Thou doest sustain it in me.
And one day Thou wilt reclaim it until Thou doest restore it to me
In the days to come.

Adonai Ro'i (*The Lord is My Shepherd*) — Judith Shatin

Four Psalm Settings

Psalm 100	Heinrich Schütz (1585-1672)
Psalm 43	Felix Mendelssohn (1809-1847)
Psalm 67	Charles Ives (1874-1954)
*Psalm 15	Maija Einfelde** (b. 1939)

Three Twentieth-Century Settings of the *Agnus Dei*

Agnus Dei, from *Mass for Double Choir*	Frank Martin (1890-1974)
Agnus Dei, from *Mass*	Leonard Bernstein (1918-1990)
Agnus Dei	Sven David Sandström (b. 1942)

From the Treasury of African-American Music

Wait on the Lord	Rosephanye Powell
Turn the World Around	Harry Belafonte / Robert Freedman

One Hundred Years of Gershwin Rhythm

George Gershwin
arr. R. Staheli

Fascinatin' Rhythm
Kickin' the Clouds Away
My One and Only
They All Laughed
Isn't It a Pity
Love Walked In
I Got Rhythm

---

*Commissioned by the Barlow Endowment for the Brigham Young University Singers.

**Winner of the 1997 Barlow International Composition Competition.

BRIGHAM YOUNG UNIVERSITY SINGERS

SOPRANO I

Krista Baer
Rachelle Harmon
Marni Hill
Emily Malinka

ALTO I

Dacia Gray
Cyndi Hawkins
Erin Lochhead
Emily Neil
Cherilyn Worthen

TENOR I

Dwight Bigler
Adam Eyre
Eric Halliday
André Hicken
Robert Lochhead

BASS I

Darrell Babidge
Daniel Hall
Tad Harris
Chris Hopkin
Rex Kocherhans
David Thomas

SOPRANO II

Amy Astle
Wendy Astle
Joni Jensen
Lindsay Robison

ALTO II

Courtney Atack
Erika Carlson
Heather Chipman
Larke Cowart
Camille Madsen

TENOR II

Jared Anderson
Howard Cleavinger
Lorin Killian
Andrew Larson

BASS II

David Brooks
Adam Dawson
Trevor Lucas
Joe Malinka
Scott Johnson
Matt Kieffer
Scott Perry
Dean Smurthwaite
Shane Warby

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 6, 1998 - 7:30 P.M.
Madsen Recital Hall

BAROQUE CHAMBER MUSIC
performed by members of the
Early Music Ensemble
Douglas E. Bush, ***director***

Assisted by
David Brown, ***trumpet***

Program

Brandenburg Concerto No. 2 in F Major, BWV 1047	Johann Sebastian Bach
[Allegro]	(1685-1750)
Andante	
Allegro assai	

Rachel Bakes, *violin*
Erica Christensen, *flute*
Melissa Oxborrow, *oboe*
David Brown, *trumpet*

Organ Concerto in F Major, op. 4, no. 4	George Frideric Handel
Allegro	(1685-1759)
Andante	
Adagio	
Allegro	

Ross Updegraff, *soloist*

Brandenburg Concerto No. 3 in G Major, BWV 1048	Johann Sebastian Bach
[Allegro]	
Allegro	

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

EARLY MUSIC ENSEMBLE

I Violin
Rachel Bakes
Ingrid Scherer
James Rasmussen
Erin Spackman
Adrienne Dangerfield
Kiersten Olson

II Violin
Sara Black
Nicol Hatch
Hilary Pothier
Rebecca Olson
Annie Williams
Jeannie Thrower
Rixa Ann Spencer Freeze
Leslie Echols

Viola
Jason Bonham
Kristine Jensen

Cello
Nathan Jasinski
Sean McFadden
Brian Stucki

Bass
Daniel Lee

Organ
Ross Updegraff

Harpsichord
Robert-Jan August
Douglas E. Bush

Flute
Erica Christensen

Oboe
Melissa Oxborrow
David Billings

Trumpet
David Brown
Rick Winscot

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 6, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Christine Farnsworth
piano

Student of
Irene Peery

Assisted by
Christi Bigelow, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Allegro de Concierto	Manuel de Falla (1876-1946)
Sonata in C Major, K. 330 Allegro moderato Andante cantabile Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Scherzo No. 2 in B-flat Minor, op. 31	Frédéric Chopin (1810-1849)
Concerto No. 1 in F-sharp Minor, op. 1 Vivace	Sergei Rachmaninoff (1873-1943)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG • UNIVERSITY •

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 7, 1998 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Karen Elise Chapman
piano

Student of
Irene Peery

Assisted by
Christi Bigelow, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Chaconne in D Minor	Johann Sebastian Bach-Busoni (1685-1750)
Sonata No. 3 in A Minor, op. 28 Allegro tempestoso	Sergei Prokofiev (1891-1953)
Sonata No. 52 in E-flat Major Allegro moderato Adagio Finale: Presto	Joseph Haydn (1732-1809)
Concerto No. 1 in E Minor, op. 11 Rondo: Vivace	Frédéric Chopin (1810-1849)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 7, 1998 - 7:30 P.M.
Madsen Recital Hall

SYNCOPATION
Bob Bailey, *director*

Program

Come Fly With Me	arr. David Barhdun
Billie's Bounce	J. Coltrain
On the Street Where You Live	Lerner/Lowe arr. Bob Bailey
Lee Reynolds, *soloist*	
Orange Colored Sky	Frank Loesser arr. Bob Bailey
Kelsey Bluth, *soloist*	
When October Goes	Barry Manilow arr. Randy Crenshaw
Nature Boy	E. Ahbez
Isabella Berntsen, *soloist*	
Rain Medley	arr. Bob Bailey
Soon It's Gonna Rain	
Rain	
I Get the Blues When It Rains	
Singin' In the Rain	
Solo T.B.A.	
Kristie Bates, *soloist*	

Waltz for Debbie	Bill Evans arr. Peder Karlsson
This Can't Be Love	Rodgers/Hart arr. Bob Bailey

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 7, 1998 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Dan B. Bryce
tuba

Student of
Steven Call

Assisted by
Steven Call, *tuba*
Rick Winscot, *trumpet*
Joel Neeves, *trumpet*
Laura Griffiths, *horn*
Alisha Ard, *trombone*
Robin Hancock, *piano*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Fantasiestücke, op. 73	Robert Schumann
Zart und mit Ausdruck	(1810-1856)
Lebhaft, leicht	transcr. Floyd Cooley
Partita in A Minor	Johann Sebastian Bach
Corrente	(1685-1750)
Sarabande	transcr. Floyd Cooley
Bouree Anglaise	
Sonate, K.V. 292	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
	transcr. Rex Connor

Steven Call, *tuba*

Intermission

Overture from *The Barber of Seville*
Gioacchino Rossini
(1792-1868)

Rick Winscot, *trumpet*
Joel Neeves, *trumpet*
Laura Griffiths, *horn*
Alisha Ard, *trombone*
Dan Bryce, *tuba*

Concerto for Bass Tuba
Ralph Vaughan Williams
(1872-1958)

- Allegro moderato
- Romanza
- Finale: Rondo Alla Tedesca

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG PHILHARMONIC ORCHESTRA

Dr. Bryce Rytting, ***conductor***

Tuesday, November 10, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Dr. Bryce Rytting, ***conductor***

Program

Hungarian March, op. 24 from *The Damnation of Faust* — Hector Berlioz
(1803–1869)

The Moldau from *My Country* — Bedrich Smetana
(1824–1884)

Intermission

Symphony No. 4 in G-Major — Gustav Mahler
(1860–1911)
- Bedächtig (thoughtful)
- In gemächlicher Bewegung (at a comfortable pace)
- Ruhevoll (peaceful)
- Das himmlishce Leben (The Heavenly Life)

Beatrix Schneider, *soprano*

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Text for the fourth movement, Das himmlische Leben (The Heavenly Life) from Das knaben Wunderhorn (The Youth's Magic Horn)

Wir geniessen die himmlischen Freuden,
d'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
hört man nicht im Himmel
Lebt Alles in sanftester Ruh'!
Wir fühern ein englishes Leben!
Sind dennoch ganz lustig daneben!
Wir fühern ein englisches Leben,
wir tanzen und springen,
wir hüpfen und singen!
Sanct Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
der Metzger Herodes drauf passet!
Wir fühern ein geduldig's, unschuldig's,
ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
ohn' einig's Bedenken und Achten,
der Wein kost kein Heller
im himmlischen Keller,
die Englein, die backen das Brot.

Gut' Kräuter von aller hand Arten,
die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen
auf offener Strassen
sie laufen herbei!
Sollt ein Fasttag etwa kommen
alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter
mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Elftausend Jungfrauen
zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen,
dass Alles für Freuden erwacht.

We relish the heavenly pleasures,
so we avoid all earthly things.
No worldly clamor
is heard in Heaven!
Everything lives in gentlest peace!
We lead an angelic life,
still, we are completely jolly!
We lead an angelic life,
we dance and leap,
we hop and sing!
Saint Peter in heaven looks on!

John lets the little lamb loose,
Herod the butcher lies in wait for it!
We lead a patient, innocent,
sweet little lamb to its death!
Saint Luke slaughters the ox
without a thought or care
the wine costs not a penny
in the heavenly cellar,
the angels bake the bread.

Good herbs of many kinds
grow in the heavenly garden!
Good asparagus, beans,
and whatever we want!
Whole platefuls are prepared for us!
Fine apples, fine pears, and fine grapes
the gardeners let us have anything!
If you want [to eat] deer or rabbit.
down the open streets
they come running!
If there's a fast day,
all the fish come happily swimming up!
There Saint Peter already comes running
with his net and his bait
into the heavenly pond.
Saint Martha must be the cook!

There is no music on earth
that can be compared to ours.
Eleven-thousand virgins
throw themselves into the dance!
Saint Ursula herself laughs at the sight!
Cecilia and her relations
are splendid court musicians!
The angelic voices
cheer the senses,
so all awakens to joy.

PHILHARMONIC PERSONNEL

Violin
Marilla Allen
Elizabeth Benne
Sara Black
Ruth Brown
Melissa Engle
Joel Fifield
Alison Gagon
Esther Kim
Chris Klomp
Kami Lambert
Kathy Ludlow
Rosalie Lund, *concertmaster*
Aleece Magleby
Scott McGrew
Tracy Olson
Deanna Oshida
Ivy Portwood
Heidi Poulsen
Emily Richards, *concertmaster*
David Richins
Cara Ricks
Becky Roesler
Kelly Roper
Amman Starr, *section leader*
Natalie Stirling, *section leader*
Cynthia Taylor
Rachel Williams
Kiersten Youngberg

Viola
Debbie Astin
Kristen Fletcher
Edyth Gardner
Kristine Jensen
Joy Johnson
Mei Li Inouye
Brandon Matthews
Shauna Meyer
Elizabeth Miner, *prinicpal*
Angela Rushton
Chantelle Shiu
Angela Speed
Emily Taye

Cello
Amber Archibald
Jared Bolles
Megan Boyle
Jim Brooks
Stephen Fairbanks
Emma Farnsworth, *principal*
Dorothy Harding
Sterling Oaks
Kathryn Price
Darin Rhodes
Kurt Scherer
Katie Snow
Johanna Wilson
Jeremy Woolstenhulme

Bass
Doren Brim
Regina Christiansen
Angela Cooley, *principal*
Rebecca Dey
Chris Erickson
Robert Goff
Nathan O'Bryant
Beth Pretlow
Martha Whitney

Flute
Marin Wall
Kristie deRoque
Valerie Haring
Kristi Meyers

Oboe
Lara Saville
Elizabeth Young

English Horn
Melanie Carter

Clarinet
Leah Saville
Stormi Winscot
Erica R. Egli

Bassoon
P.J. Woolston
Elizabeth Ball

Contrabassoon
Elizabeth Green

Horn
Erin Shumate
Tara Denniston
Mark Givens
Emily Zappe

Trumpet
Joel Neves
Kip Smith
Talia Richards

Trombone
Alisha Ard
Ryan Williams
Drew Erickson

Tuba
Dan Bryce

Percussion
Tiffany Bourgeois
Michael Heustis
Mike Henrie
Mitch Lee

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 10, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tausha K. Bunker
voice

Student of
Clayne Robison

Assisted by
Robin Hancock, ***piano***

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

I

Sento nel core	Alessandro Scarlatti (1660-1725)
Recitative: Eccomi in lieta vesta Aria: O Quante volte from *I Capuleti e I Montecchi*	Vincenzo Bellini (1801-1835)

II

Deux Melodies Dors mon enfant Mignonne	Richard Wagner (1813-1883)
Piece en forme de Habanera (Vocalise) Air du Feu from *L'Enfant et le sortilèges*	Maurice Ravel (1875-1937)

III

Morgen	Richard Strauss
Breit uber mein Haupt	(1864-1949)
Der Hölle Rache	Wolfgang Amadeus Mozart
from *Die Zauberflöte*	(1756-1791)

IV

Solovei	Alexandrovich Alabiev
	(1787-1851)
Melting aria	Nikolai Rimsky-Korsakov
	(1844-1908)

V

Two Shakespeare Songs	Mario Castelnuovo-Tedesco
You Spotted Snakes with Double Tongue	(1895-1968)
Fie on Sinful Fantasy	
Steal Me Sweet Thief	Gian Carlo Menotti
from *The Old Maid and the Thief*	(b. 1911)

Special thanks to
Clayne Robison and Doris Brunatti,
who taught me to
live simply,
love frequently,
and bring the rooftops down.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY
KEITH LOCKHART, MUSIC DIRECTOR

Masterworks Series

Wednesday, November 11, 1998, 7:30 pm — de Jong Concert Hall
Friday, November 13, 1998, 8:00 pm — Abravanel Hall
Saturday, November 14, 1998, 8:00 pm — Abravanel Hall

PAVEL KOGAN *Conductor*
ALICIA DE LARROCHA *Piano*

VERDI Overture to the Opera, *La Battaglia di Legnano (The Battle of Legnano)*

MOZART Piano Concerto No. 22 in E-flat major, K. 482

Allegro
Andante
Allegro

— INTERMISSION —

DVOŘÁK Symphony No. 9 in E minor, Op. 95, "From the New World"

Adagio — Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

These performances are sponsored by the Marriner S. Eccles Foundation

Unless previously authorized, cameras and recording equipment of any kind are not allowed at Utah Symphony performances.

Total performance time is approximately 2 hours.

The Utah Symphony is funded in part by grants from Salt Lake County's Zoo, Arts and Parks Program, the Utah Arts Council and the Salt Lake City Arts Council.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 11, 1998 - 7:30 P.M.
Madsen Recital Hall

GUEST RECITAL

James Gillespie, *clarinet*
Steven Harlos, *piano*

Assisted by
William Holman, *clarinet*

Program

Introduction and Allegro Appassionato, op. 256	Carl Reinecke (1824-1910)
Sonatina for Clarinet and Piano, op. 3 Allegretto Lento molto cantabile Allegro	William Mathias (1934-1992)
Aubade for Clarinet and Piano	Nobert Goddaer (b. 1933)
Der Wiener Strassenpfeiffer for unaccompanied clarinet (The Street-Piper of Vienna) Zillertal, Du Bist Mei Freud Das Schloss in Österreich O Du Lieber Augustin	Paul Harvey (b. 1935)
Impromptu No. 3 in A-flat Major, op. 34 Nocturne No. 6 in D-flat Major, op. 63 Valse-Caprice No. 3 in A-flat Major, op. 62	Gabriel Fauré (1845-1929)
Sonata for Two Clarinets and Piano Allegro moderato Adagio non troppo Allegro vivo	Gary Schocker (b. 1959)

BIOGRAPHIES

Clarinetist **James Gillespie** serves as Professor of Music at the University of North Texas in Denton. Prior to joining the U. N. T. faculty in 1978, he served as a faculty member at Concord College, Indiana State University, University of Redlands and Northeast Louisiana University (Monroe). He holds the master and doctorate degrees in clarinet/woodwinds from Indiana University where he studied clarinet with Henry Gulick. His reference books on works for reed trio and solos for unaccompanied clarinet have become standard references in the field, and he has edited works for Musica Rara, Southern Music Company and Billaudot. For the past 20 years he has been the editor of *The Clarinet*, the quarterly journal of the International Clarinet Association. He has performed at clarinet conferences in Denver, Oberlin, Quebec, Cincinnati, Tempe, Columbus, Lubbock, Oklahoma and Paris and has also given solo and chamber music recitals in England, Scotland, Japan, Hong Kong, Hungary, Germany and Taiwan. Composers from France, England, Belgium and the United States have dedicated works to him, and he has premiered several new works for clarinet. In 1994, 1995 and 1997 he served on the jury for the Dos Hermanas International Clarinet Competition in Spain, and during the summer of 1997 he performed at the I.C.A. ClarinetFest at Texas Tech, the Cracow Clarinet Festival in Cracow, Poland and the first-ever European Clarinet & Saxophone Conference in Budapest, Hungary.

Steven Harlos made his solo debut at Lincoln Center in 1986, performing the Gershwin Concerto in F. Known for his sensitivity as an accompanist, he has performed with many artists of international stature, including Timofei Dokshutzer, Charles Treger, Erick Friedman and Harvey Phillips. Among the many great clarinetists he has worked with are such artists as Larry Combs, Gervase de Peyer and Anthony Gigliotti.

He has performed with the Paul Whiteman Orchestra of New York under the direction of Maurice Peress and was featured soloist with this ensemble at the 25th International Piano Festival held in Brescia and Bergamo, Italy. He returned to Italy in 1996 for a television special devoted to the music of George Gershwin. He has worked with such diverse artists as Dionne Warwick, Chaka Khan, Maureen McGovern and Tommy Tune.

Since 1982, he has served a Coordinator of Accompanying and member of the piano faculty at the University of North Texas.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, ***conductor***

Thursday, November 12, 1998
7:00 P.M. & 9:00 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*
Ryan Murphy and Douglas Ipson, *piano*
James Kasen, *organ*

I

Brothers, Sing On! — Edvard Grieg (1843-1907)

Let All Men Sing — Keith Christopher

II

Sacred Music from Eastern Europe

Hospodi Pomilui — G.V. Lvovsky (1830-1894)

Have Mercy, O Lord

De Profundis — Arvo Part (b. 1935)

From out of the depths
to Thee I cry
with lamenting, O my God,
O my God, give ear to my voice
and be Thou attentive to my voice
in supplication raised.
If Thou, O Lord, shouldst mark iniquities
Lord, who shall stand?
But with Thee there is grace,
Thou art God whom we fear.
My soul waits for the Lord,
I wait for Him,
and in His word is my hope.
I wait for the Lord from the dawn
of one day unto the other.
Let Israel hope
in God, the Lord: for plenteous is
His redemption and with Him is mercy found.
He shall redeem His Israel
from all iniquites.

Psalm 130

III

From the Baroque Masters

Zion hört die Wächter Singen — Dietrich Buxtehude (1637-1707)

Zion hears the watchmen singing,
And all her heart with joy is springing,
She wakes, she rises from her gloom,
For her Lord comes down all glorious,
The strong in love, in truth victorious.
Her Star is risen, her Light is come.

Cum Sancto Spiritu, from Mass in B Minor	Johann Sebastian Bach (1685-1750) arr. Archibald Davison

Together with the Holy Ghost,
in the glory of the Father.
Amen.

IV

Sing Me a Story—Music from the Pages of Great Literature

The Jets Song, from *West Side Story* (Romeo and Juliet)	Leonard Bernstein
Ragtime, from *Ragtime* (Ragtime)	Stephen Flaherty
Be Back Soon, from *Oliver!* (Oliver Twist)	Lionel Bart
The Impossible Dream, from *Man of LaMancha* (Don Quixote)	Mitch Leigh
Do You Hear the People Sing? from *Les Misèrables* (Les Misèrables)	Claude-Michel Schonberg

Levi Smylie, Cannon Marriott, Matthew Bird, Douglas Larsen,
Chris Harris, Pedro Lima, Andrew Lambert, Alan Pippin, and John Praetor, *soloists*

V

Folk Music from Around the World

Jamaican Market Place (Jamaica)	Larry Farrow
Song for the Mira (Canada)	Allister Mac Gillivray arr. Stuart Calvert

Chris Harris, *soloist*

Old Dan Tucker (United States)	arr. Douglas Ipson

Andrew Lambert, Frank Richards,
Peter Stone, and Matthew Tollestrup, *soloists*

La Bamba (Mexico)	arr. Roger Emerson

David Warner (BYU Faculty): stage direction and narration

All selections are used by permission and licensed by BYU via blanked concert agreements with ASCAP and BMI.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU MEN'S CHORUS - FALL 1998

Tenor I

Logan Barrowes
Craig Bench
Steve Berdasso
Thomas Callister
Chris Cornwell
Cory Crawford
McKay Curtis
Adam Daniels
Clin Eaton
Matthew Emerson
James Favero
Ethan Fisher
James Galbraith
Joshua Gardner
Joel Gehrett
Tony Giles
Tim Goode
Charles Hamilton
Christopher Harris
Andrew Hassell
Paul Hatch
Kevin Hochhalter
Jon Hougland
Braden Jacobs
Casey Johnson
Todd Johnson
Brent Lacey
Michael Laundry
Joseph LeBaron
Nick Liechty
Rick Lochhead
Derek Madsen
Cannon Marriott
Ben McMurry
Matt Meilstrup
Spencer Olson
Carl Pantle
Jaime Penaflor
Drew Peterson
Alan Pippin
Judson Pitts
Chet Ranger
Jason Ritz
Aaron Scott
Steve Sheffield
John Shumway
Alan Skinner
Troy Skousen
Levi Smylie
Tyler Spurgeon
David Stevens
Scott Thompson
Stuart Thompson
Sean Tibbitts
Matthew Tollestrup
Michael Tonks
Alfredo Travassos
Chris Wayne
Barry Webber
Nathan Welch
Kelly Wettstein
James Wheatley
Seth Williams

Tenor II

Marc Anderson
Dave Axelgard
Dan Barnhust
Ryan Baughman
Marcus Boyer
Matthew Bullock
Evan Child
Neil Christensen
Ben Conover
Christijan Draper
Joel Dullum
Mark Eldredge
Eric Erickson
Andrew Feil
Craig Fisk
Larry Fox
Joshua Gates
Cameron Glenn
Matthew Godfrey
Nathan Godfrey
David Gordon
Jason Gray
Jonathan Groberg
Aaron Hagerty
Jeremy Hawkes
Brad Heitmann
Cody Hilton
Thomas Hurtado
Matthew Hymas
Ben Keller
Ben King
Jesse Knight
Paul Lacey
Spencer Lake
Andrew Lambert
Jeff Langford
Aaron Lichfield
Pedro Lima
Joshua Nielsen
Paul Otterstrom
Nathan Pacheco
Adam Packer
John Preator
Rustin Ray
Ben Robbins
Arthur Smith
Kevin Smith
Steven Smith
Russ Sperry
Andrew Taylor
Cameron Turley
Cody Walker
Garrett Welch
Daniel Wells
Edwin Wells
John Wheeler
Matt Williams

Baritone

Josh Aisen
G.L. Anderson
Jantzen Anderson
David Billings
Curtis Black
David Blackett
Sterling Burris
Keith Chalmers
Mike Conrad
David Cragun
Eean Crawford
Spence Cutler
Paul Daniels
Ricky Eich
Easton Ellsworth
Chris Fletcher
Bret Gundersen
Dainon Haggard
Aaron Hales
Timothy Hanna
Jacob Hiatt
Jared Hickman
Paul Hunt
Robert Jones
Randall Knight
Brian Ladle
Doug Larsen
Benjamin Lee
Kurtis Lightheart
Eric Livingston
Steven Lundquist
Jake Malczyk
Brian McMurdie
Alex Oldroyd
Clint Palmer
Scott Paul
Ben Peters
Andrew Petersen
Matthew Probst
Benjamin Ramsey
John Rasmussen
Frank Richards
David Richins
Daniel Roundy
Tyler Scoresby
Bryan Smedley
Daryl Smith
Mike Stanfill
Nathan Stitt
Peter Stone
Briant Stringham
Pete Thunell
Blake Udall
Mark VanDijk
Jerry Wilcox
Daniel Wilcox
Brett Williams
Aaron Wright
Matt Wright

Bass II

Nathan Allen
Christian Allred
Scott Bateman
Matthew Bird
Kimball Boone
Jonathan Burgess
Alan Christenson
Ben Davis
Brian Davis
Philip Day
Michael Enszer
John Ericksen
Kyle Fife
Ryan Fletcher
Joshua Ford
Dee Golightly
Neal Graff
Clark Gunnerson
Kevin Hales
Bryan Halverson
Steven Hatch
Malcolm Hicken
Michael Holdaway
Jonathan Hull
Daniel Jarvis
Jeremy Kendrick
Brayden King
Dale Kitchen
Aaron Manning
Mark Meilstrup
Ryan Mitton
Kiley Mortensen
Sam Mudrick
Jarom Nelson
John Nielsen
Stephen Nielson
Steve Norris
Daniel Pace
Quinn Pack
John Papworth
John Payne
Jon Peachey
Jake Perry
Aaron Peterson
James Peterson
Corey Pratt
Jared Pulham
Mike Rich
Cameron Richards
Troy Robinson
David Smith
Richard Snow
Adam Stewart
Bartt Stucki
John Thompson
Alberto Trevino
Daniel Vogler
Robert Vogler
Josh Warr
Peter Wecker
Daniel Whitaker
Neil Whitaker
Dustin Wirig
Brendan Wright
Sai Ho Yau

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG SYMPHONIC BAND

Don Peterson, ***conductor***

Friday, November 13, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

SYMPHONIC BAND

Don Peterson, *conductor*

Program

The Earle of Oxford's March from *William Byrd Suite*	Gordon Jacob
Second Suite in F I. March II. Song without Words "I'll love my love" III. Song of the Blacksmith IV. Fantasia on the "Dargason"	Gustav Holst
Chester	William Schuman

Intermission

Four Scottish Dances I. Pesante II. Vivace III. Allegretto IV. Con Brio	Malcom Arnold arr. John P. Paynter
Divertimento for Band I. Prologue II. Song III. Dance IV. Burlesque V. Soliloquy VI. March	Vincent Persichetti
First Suite in F I. Sea Chanty II. Song of the Bells III. Country Dance IV. Rumba Rumba	Thom Ritter George

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

SYMPHONIC BAND MEMBERS - FALL 1998

Flute
Angela Rich*
Holly Ence
Jessica Snarr
Sarah Jones
Hollie Beck
Kristine Wilson
Christy Hill
Megan Lord
Robyn Ence
Stephanie Welch

Piccolo
Sarah Jones

Oboe
Eric Portlock*
Carrie Bills
Eric Taylor (English Horn)

Bassoon
Rebecca Kohler*
Richard Moore
Rebecca Jung

Clarinet
1st Matt Porter*
Debbie Siggard
Matt Morrison
Kate Hooley

2nd Lana Tolley
Cindy Cox
Sarah Mosher
Sharla Winder
Brian Neal
Jeremiah Green

3rd Megan Wolfley
Gretchen Rimmasch
Karla Jeanese Cox
Amanda Strum
Alyson Demars
Daniel Splattstoesser
Jessica Nielson
Michelle Storey

Bass Clarinet
Chrissy Miller*
Jeff Lovell

Contra Bass Clarinet
Andrea Worthen

Alto Saxophone
Zach Poulter*
Candi Cannon
Jeff Cunningham
Geoff Lamb

Tenor Saxophone
Russell Hill

Baritone Saxophone
Jason Ard

French Horn
Laura Miles*
Alison Gifford
Kara Andrus
Allyson Black
Adria Hunt
Kristen Pickering
Lauralea Otis
Morgan Quigley

Trumpet
Andy Allphin*
Cameron Christensen
Nate Ricks
Kris Stout
Angela Bell
Jim Whitehead
Aaron Ward
Joseph Prince
B.J. Cox
Richard Bragdon

Trombone
Kevin Price*
Brian Lund
Andrew Branch
Paul Davis
Nathaniel Lemon
Sam Lindsey
Matt Morgan
Karl Miller
Matt Hardy
Ben Cramer

Euphonium
Brad Schmidt*
Scott Graves

Tuba
Eliza Chiu*
Daniel Morrill
Jamin Burton

Percussion
Jamie Lund*
Julie Murphy
Jerrick Mitchell
Jessica Caswell
Chris Ball

*=principal

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 14, 1998 - 7:30 P.M.
Madsen Recital Hall

PAN RAMAJAY
and
BYU'S PANORAMIC STEEL

Ron Brough, ***director***

Special Guests
Andy Narell, ***pan***
Michael Spiro, ***hand percussion***

Program

Queen of the Bands	Mighty Sparrow/ arr. Tom Miller
Zig Zag	Andy Narell
The Bee's Melody	Aldwyn Roberts/ arr. Shelly Irvine

Pan Ramajay's program TBA

My Band	Ray Holman/arr. Tom Miller

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Personnel

Panoramic Steel

Jaclyn Bagley
Heather Blanchard
Tiffany Bourgeois
Joe Center
Diane Clarke
Kelley Goldman
Trevor Harvey
Michael Henrie
Michael Heustis
Matthew Hymas
Mitch Lee
Lance LeVar
Jerrick Mitchell
Julie Murphy
Louise Rew
Emily Rich
Amy Van Camp

Pan Ramajay

Nelson Braxton
Andrew Buffington
Alan Lightner
Tom Miller
Jim Munzenrider

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 17, 1998 - 7:30 P.M.
Madsen Recital Hall

FLUTES FUTURA

Elizabeth Ruppe, *conductor*

Assisted by
Brian Stucki, *vocalist*
Emma Farnsworth, *cello*
Megan Decker, *harp*
Louise Rew, *percussion*
Tyler Johnson, *bass*

Program

Kyrie	Katherine Hoover (b. 1937)
Cloud Studies Quarter note=76 Quarter note=66 Quarter note=69 Quarter note=92 Quarter note=52 Quarter note=144	Leo Kraft (b. 1922)

Intermission

Etudes sur Verlaine I. La lune blanche... II. Avant que tu ne t'en ailles	Andrew Stamp (b. 1971)

Brian Stucki, *vocalist*

The Wasps: Overture	Ralph Vaughan Williams (1872-1958) arr. Shaul Ben-Meir

FLUTES FUTURA

Elizabeth Ruppe, *conductor*

Lora Jean Bennion
Rachel Farnsworth
Christy Hill
Sarah Jones
Sarah Meehan
Kristi Meyers
Emily Morris
Kristin Parker
Lisa Poll
Angela Rich
Rebecca Svedin
Trisha Topham
Kristine Wilson

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
WIND SYMPHONY

Dr. David Blackinton, ***conductor***

Wednesday, November 18, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

Dr. David Blackinton, *conductor*

Program

Festival Variations	Claude T. Smith
	(1932-1987)
Elsa's Procession to the Cathedral	Richard Wagner
from *Lohengrin*	(1813-1883)
Concerto in D Major	Giuseppi Tartini
Allegro Moderato	(1692-1700)
Andante	
Allegro	
David C. Brown, *piccolo trumpet soloist*	
Suite of Old American Dances	Robert Russell Bennett
Cake Walk	(1894-1981)
Schottische	
Western One Step	
Wallflower Waltz	
Rag	

Intermission

Pineapple Poll	Arthur Sullivan
Opening Number	(1842-1900)
Jasper's Dance	
Poll's Dance	
Finale	
Paris Sketches—*Homages for Band*	Martin Ellerby
Saint-Germain - des Pres	
Pigalle	
Pére Lachaise	
Les Halles	
Blue Shades	Frank Ticheli

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

WIND SYMPHONY - FALL 1998

Flute
Kristi Meyers
Jennifer Hillam
Rachel Farnsworth
Rebecca Svedin

Piccolo
Sarah Meehan

Oboe
Melissa Oxborrow
Melanie Carter (English Horn)

Bassoon
Mollie Forbes
Elizabeth Green

Clarinet
Gwen Tuft
Adam Ballif
Stormi Winscot
Andrea Taylor
Susan Toups
Marcie Morgan
Michelle Newbold (E-flat)
Erica Egli
Lea Saville

Bass Clarinet
Laura Campbell
Tim Hutchings

Contra Bass Clarinet
Brooke Phillips

Alto Saxophone
Chris Bacon
Lacey Loveridge

Tenor Saxophone
Phuong Nguyen

Baritone Saxophone
Aaron Bayless

French Horn
Wendy Henson
Mathew Croft
Laura Griffiths
Claire Edwards
Emily Camacho

Cornet
Rick Winscot
Dan Thrower
Dale Richards
Todd Blackinton

Trumpet
Laural Erickson
Jody Janke

Trombone
Steve Mineer
Jeremy Brewer
Brett Dupress

Euphonium
Kathryn Southerland

Tuba
Thomas Storm
Saraiah Shaner

Percussion
Louise Rew
Diane Clarke
Emily Wiggins
Lisa Hardy
Crystal Richards

Harp
Tahlia Anderson

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, November 18, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU GROUP FOR NEW MUSIC

Murray Boren,
director

presents

The Open Curtain

An opera on the martyrdom of Joseph Smith, Jr.

Text by
Brian Evenson
Music by
Christian Asplund

Brendan Merrick, *conductor*
David Robertson, Chris Hopkin, and Adam Dawson, *vocalists*
Thomas Durham, *narrator*
Leilani Parente Rogers, *viola*
Geoff Rayback, *bass*
Neil Thornock, *piano and harmonium*
Michael Henrie, *percussion*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BIOGRAPHIES

Brian Evenson is the author of three story collections and, most recently, a novel, *Father of Lies* (1998). He has received an O. Henry Prize and an NEA Fellowship for his fiction. He holds a joint PhD in Critical Theory and English Literature from the University of Washington. He is a Senior Editor at Conjunctions Magazine and currently teaches at Oklahoma State University.

Christian Asplund has received critical acclaim in the northwest for his four chamber operas and his recently premiered 4th Symphony, as well as for his avant garde jazz ensemble, Brainstun. He was recently awarded an Artist Trust Fellowship, a King County Arts Commission grant and a Jack Straw Productions Artist Support Program grant. His music has been broadcast on many radio stations. Unlabeled Records released a CD of his opera *The Archivist*, and his music has appeared on several compilation CD's, including a forthcoming CD of koto music commissioned by international koto artist Liz Falconner. Asplund has also received commissions from performers and ensembles including François Houle and Marilyn Crispell, Seattle Creative Orchestra, and the Young Composers Collective.

In addition to regular performances at Seattle area clubs, he has performed in Vancouver's Du Maurier Jazz Festival, Seattle's Earshot Jazz Festival, Seattle's Bumbershoot and Folklife Festivals and Olympia's Experimental Music Festival. As artistic director of Seattle Experimental Opera, he curates a series of avant garde variety shows as well as providing musical direction for Seattle Experimental Opera's mainstage productions. He has authored articles on Frederic Rzewski and Oliver Messiaen that have appeared in *Perspectives of New Music* and is working on a forthcoming book on comprovisation. His teachers have included Alvin Curran, Thea Musgrave, Stuart Dempster, John Rahn, Michael Hicks, Davis Sargent, and Merill Bradshaw. Asplund currently lives with his wife and three daughters in Seattle where he teaches composition and theory at Cornish College of the Arts.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, November 19, 1998 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Mark Geslison, *director*

Songs of the Civil War

Pre-show

Marching Through Georgia
Old Dan Tucker
Kingsfold
Barbara Allen

Show

A Poor Wayfaring Man
Come, Come Ye Saints
Shiloh (The Secesh)
Dixie/Bonnie Blue Flag
Yellow Rose of Texas
The Girl I Left Behind Me
Battle Cry of Freedom
Johnny Has Gone For a Soldier
Ashokan Farewell
Aura Lee
When Johnny Comes Marching Home
Listen To the Mockingbird

Music of American Tradition

Salt Creek/Sally Goodin'	Traditional American Fiddle Tune Medley in A Major
Callin' Baton Rouge	Cajun Dennis Linde
Calliope House/Cowboy Jig	Irish Jig Medley Alisdair Fraser

If I Could Be There	Newgrass J. O'Hara/K. Kane
Hear Jerusalem Moan	Traditional Southern Gospel
I Will	Bluegrass/Newgrass John Lennon/Paul McCartney
Dadgum Gov'ment	American Musical Tradition (Big River) Roger Miller
Blackberry Blossom	Australian/American Fiddle Tune Tradition
Arkansas Traveler/Wildride/Forked Deer	Traditional American Fiddle Tune Medley in D Major

Thanks to

T. Lynn Elliott:	Narration/Historical Research
Dan Bachelder & Brass Quintet:	Brass
Steven Call:	Civil War Brass Arrangements
Mark Granstaff:	For the use of his slides
Paul Duerden and Staff:	Promotion/Ushering
Media Services:	Projection/Lighting
Arts Production Staff:	Program/Posters/Flyers
Michael Nielsen/Angelina Busch:	Sound/Slides

Special Thanks to

BYU College of Fine Arts and Communications and School of Music for supporting the Folk Music program and for enabling it to reach out to all people through the beauty and richness of American and world music forms.

To become a part of the Folk Music Ensemble, please attend Winter semester auditions on the first day of class Winter semester 3-5 p.m. in the north foyer of the de Jong Concert Hall (4th floor).

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
WOMEN'S CHORUS

Cherilyn Worthen and Emily Neil, ***conductors***

Friday, November 20, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Cherilyn Worthen and Emily Neil, *conductors*
Christi Scrivner, Ashleigh Belnap, and Karen Rogers, *accompanists*

Program

I

O Aula Nobilis	William Mathias (b. 1934)

Lisa Hardy, Jared Mangum, and Devon Montgomery, *percussion*

Suscepit Israel, from *Magnificat*	Johann Sebastian Bach (1685-1750)
My Spirit Be Joyful, from Cantata No. 146	Johann Sebastian Bach

II

The Place of the Blest The Carol of the Rose The Pelican The Place of the Blest Alleluia, Amen	Randall Thompson (1899-1984)

III

Three Twentieth Century Latin Settings	
Gloria	Agneta Sköld
Ave Verum	Katherine Dienes (b. 1970)
Ave Maria	David MacIntyre (b. 1952)

IV

From *Four Songs for Women's Voices, op. 17* Der Gärtner Gesang aus Fingal	Johannes Brahms (1833-1897)

Tara and David Denniston, *horn*
Shelly Jones, *harp*

V

Folk Music from Around the World

Ah! si mon moine voulait danser	French Canadian Folk Song arr. Donald Patriquin
Ya Faroule	Lebanese and Egyptian Folk Song arr. Stephen Hatfield
Sacramento-Sis Joe!	American Folk Song arr. Jackson Berkey

INSTRUMENTALISTS

Violin I
Melissa Russell
Chelsia Dawn Eyre
Kathy Ludlow
Ruth Brown

Violin II
Megan Graves
Rachel Driggs
Gretchen Groberg
Beth Benne

Viola
Camille Graham
Edythe Gardner
Chantelle Shiu
Meili Inovye

Cello
Elise Burrell
Matt Kieffer
Whitney Stewart

Bass
Ben Young
Nate Reese

Flute
Kristi Meyers

Oboe
Melissa Oxborrow

Clarinet
Amy Gabbitas

Bassoon
P J Woolston

Percussion
Lisa Hardy
Jared Mangum
Devon Montgomery
Christi Scrivner
Kelli Skinner

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU'S WOMEN'S CHORUS - FALL 1998

Soprano I

- Jennifer Boyer
- Sarah Christensen
- Mary Ellen Eckersley
- Janet Evans
- Lorena de Gaston
- Jera George
- Melissa Heath
- Alicen Hickey
- Rachel Hill
- Shelley Jones
- Krissy Kidwell
- Elizabeth Liljenquist
- Cheri Magill
- Anne-Marie Mickelson
- Melanie Mickelson
- Andrea Miller
- Devon Montgomery
- Heidi Niederhauser
- Kira Olson
- Sarah Shamrell
- Kari Dawn Smith
- Marian Youngquist

Soprano II

- Rebecca Arnott
- Elise Burrell
- Emilee Cook
- Francesca Damiano
- Tara Denniston
- Rachel Driggs
- Elan Edwards
- Lee Ann Erikson
- Natalie Ellis
- Lily Huntington
- Amanda Jackson
- Katie Jones
- Krista Kezziah
- Sara Mallett
- Melanie Munson
- Sylvia Pearce
- Jamey Ruiz
- Suzanne Russo
- Cami Schofield
- Emily Shumway
- Wendy Snarr
- Allison Spackman
- Aurelia Stone
- Lindsay Taylor
- Jennifer Wilcox

Alto I

- SalliJune Anderson
- Alisa Barton
- Karen Bingham
- Elena Camisani
- Jennifer Crowther
- Lisa Dame
- Amy Dorff
- Katie Erekson
- Janessa Gollaher
- Kelly Greer
- Gretchen Groberg
- Kim Halverson
- Laura Hamer
- Ashley Harkcom
- Meredith Hawkins
- Melissa Hernandez
- Brooke Holyoak
- Meghann Hunter
- Kalli Kamauoha
- Rebecca Kieffer
- Jennifer Lewis
- Marianne McMurdie
- Jamie Probert
- Diana Rogers
- Karen Rogers
- Christi Scrivner
- Holly Smith
- Amber Stutts
- Melinda Tonks
- Rachel Wall
- Rebecca Wells
- Mellanie Witt
- Kathryn Worlton
- Jennifer Zabriskie

Alto II

- Ashleigh Belnap
- Sara Buckley
- Hilary Butler
- April Cambridge
- Susan Clove
- Colleen Coffey-Smith
- Nina Donahue
- Chelsia Dawn Eyre
- Christina Gale
- Rachel Galloway
- Tiffany Gee
- Leanna Glazier
- Camille Graham
- Megan Graves
- Erin Hamilton
- Carol Hatch
- Cara Hutchings
- Jennifer Jayne
- Jennifer Mary Johnson
- Loranna Kearsley
- Kristy Keyes
- Lacey Loveridge
- Tyffany Martin
- Jeri Matsen
- Edna Miller
- Allison Omer
- Tammy Owen
- Mary Claire Parker
- Nancy Paulette
- Jolene Perrine
- Heidi Pomerleau
- Maria Rascon
- Shannon Richards
- Leshell Richins
- Melissa Russell
- Carolyn Scott
- Kelli Skinner
- Hailey Smith
- Alissa Valentine
- Raya Warehime
- Amy White
- Suzanne Wootton
- Janae Wood

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, November 20, 1998 - 7:30 P.M.
Madsen Recital Hall

STUDENT CHAMBER MUSIC RECITAL

Chamber Music Coaches:
Gayle Smith
Marcel Bowman
Igor Gruppman
Vesna Gruppman

Program

Trio No. 3 in B-flat Major, op. 47 — Luigi Boccherini
Tempo di Minuetto — (1743-1805)

Sonia Walker, *violin*
Tara Bates, *viola*
Sterling Oaks, *cello*

Trio No. 1 in E-flat Major, op. 1 — Ludwig van Beethoven
Allegro — (1770-1827)

Tracy Olsen, *violin*
Lissa Baird, *cello*
Karen Chapman, *piano*

Duet for Violin and Violoncello, op. 31, no. 1 — Federigo Fiorello
Allegro spiritoso — (1755-1823)

Marilla Olsen, *violin*
Tyree Pene, *cello*

Duo for Violin and Violoncello, op. 7 — Zoltan Kodaly
Allegro serioso, non troppo — (1892-1967)

Winona Vogelmann, *violin*
Ryan Swigert, *cello*

Duo for Viola and Violoncello — Walter Piston
Allegro risoluto — (b. 1894)

Tara Bates, *viola*
Sterling Oaks, *cello*

"Death and the Maiden Quartet" No. 14 in D Minor
Allegro

Franz Schubert
(1797-1828)

Ingrid Scherer, *violin*
Heidi Keith, *violin*
Eric Scherer, *viola*
Kurt Scherer, *cello*

Intermission

Terzetto for Two Violins and Viola, op. 74 (1887)
Allegro ma non troppo

Antonin Dvorak
(1841-1904)

Amy Rosevear, *violin*
Alice Ashton, *violin*
Jason Bonham, *viola*

Passacaglia for Violin and Cello
(after G. F. Handel's Suite No. 7 in G Minor for Harpsichord)

Johann Halvorsen
(1864-1935)

Deanna Oshida, *violin*
Austin Williams, *cello*

String Quartet in C Minor, op. 51, no. 1 (1873)
Finale: Allegro

Johannes Brahms
(1833-1897)

Allison Gagon, *violin*
Amman Starr, *violin*
Emily Bolles, *viola*
Kathryn Price, *cello*

Quintet in C Major, op. 163
Allegro, ma non troppo

Franz Schubert
(1797-1828)

Martha Thompson, *violin*
Tricia Hopkins, *violin*
Dianna Rhodes, *viola*
Emma Farnsworth, *cello*
Nathan Jasinski, *cello*

String Quartet in F Major, op. 92
Allegro

Sergei Prokofiev
(1891-1953)

Gruyère Quartet
Winona Vogelmann, *violin*
Victoria Ferris, *violin*
Tessya Lund, *viola*
Brian Stucki, *cello*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 21, 1998 - 2:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Alisha Ard
trombone

Student of
Daniel Bachelder

Assisted by
Robin J. Hancock, *piano*
Rachel Farnsworth, *flute*
Emma Farnsworth, *cello*

Required for the degree Bachelor of Music with a major in Performance and Pedagogy

Program

Concertino	Ferdinand David
Allegro maestoso	(1810-1873)
Andante marcia funebre	
Allegro maestoso	
Sonata	Barney Childs
Recitative	(b. 1926)
Evensong	David Uber
	(b. 1921)

Intermission

Christmas Oratorio	Johann Sebastian Bach
Part Two, No. 15, *Frohe Hirten eilt, ach eilet*	(1685-1750)

Second Sonata Richard Monaco

Allegro
Moderato, espressivo
Allegro molto

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 21, 1998 - 7:30 P.M.
de Jong Concert Hall

VOCAL POINT

"Under Construction"

Vocal Point
is:

Danny "Hard Hat" Avery
Greg "that guy just holding the sign" Baird
Sam "Barricade" Blackham
David "Highway" Bowman
Scott "Slow Children at Play" Clark
Greg "Jackhammerin'" Giauque
Mike "beeeeep beeeeep beeeeep" Gilchrist
Matt "Pile driver" Pilling
Chris "Detour" Woods

Choreography: Nicki "No U Turn" Avery
Director: Jim "Highway Patrol" Anglesey
Sound: Ian "Road Rage" Hunter

All songs arranged by Vocal Point and former Vocal Point Members.
This concert approved for all people living near construction zones.
No vocal chords were harmed during the making of this performance.
Check out our merchandise on sale now in your local lobby.
Thank you sincerely for all your support. You keep us singing!

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Vocal Point would like to thank the following:

Hal Wing
Matt Avery
Peter Hansen
Mark Clifford
Jim Steele
Bob Ahlander
Dave Boyce
Extempo
Julie Ahlander
The BYU A Cappella Club
Paul Baltes
past VPers
Nicki Avery
Michelle Nabrotzsky
Michele Ryals
www.singers.com
Deke Sharon
Sharon Stone
The Flintstones
Stone Phillips
Ben Stone
Ben Stein
Ben Franklin
Jimmy Franklin
Theresa Ellis
Nomads
people who like us
people who don't like us
people who like the people who don't like us
people who need people
Mishala (a people)
Staci
Jenny & the Huntsmans
Jenny Garth
Garth Brooks
Brooks and Dunn
Done deals
Deals of the Century
Y2K solutions
Y mountain
Mountain Men (& women)
Men From Mars
President (& Sister) Bateman
Batman & Robin
Robin Williams
William Wallace
Wallace & Grommit
Claymation
Cassius Clay
Clayton Pixton
Pixar
Walt Disney
San Raphael, California
Boise, Idaho
Idaho Falls, Idaho
Provo, Utah
Wahoo, Nebraska
David Letterman
The Lettermen
REO Speedwagon
Diamond Rio
Major League Baseball
Mark McGuire
Sammy Sosa
Sam I Am
Dr. Seuss
Dr. Laura
Mr. Green Jeans
Mean Joe Green
Gene Autry
Gene Siskel
Gene Gene the dancing machine
Gene Roddenberry
Steven Speilberg
George Lucas
George of the Jungle
Jungle gyms
Jim Kirk
Star Trek
The Daily Universe
Steve Young
Stephen R. Covey
Even Steven
Steven Wright
Orson Scott Card
Orson Wells
Wells Fargo
Well-Wishers
Donny & Marie (we wish them well)
Rosie O'Donnell
Elmo
Bert & Ernie
Pigs in Space
Kevin Bacon
Bacon and Eggs
Divine Comedy (Hams)
Weird Al Yankovic
Al Lewis
Drew Carey
Jim Carrey
Carrie Nation
Rhythm Nation
Zombie Jamboree
Scooby Doo
The Phantom
The Phantom of the Opera
The Phantom Menace
Dennis the Menace
Dennis Miller
Drew Miller
LaVell Edwards
Steve Cleveland
New York Yankees
Frank Sinatra
Dean Martin
David Randall
The BYU School of Music
Ron Simpson
Performing Arts Management
Ed Blaser
Pete Codella
Vehicle Rental
Don Kopp
COPS
Law & Order
The X-Files
Touched by An Angel
Everybody Loves Raymond
Friends
And of course our family, friends and supporters
Thanks for coming!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 21, 1998 - 7:30 P.M.
Madsen Recital Hall

BYU HARP ENSEMBLE
ShruDeLi Ownbey, *director*

Program

Gigue	J. Escosa
Wenn die Sonn' aufgeht	von H. Pluger
Cueca (Bolivie)	Folk Song arr. Y. Rivoal and C. Garson

Tiraje Anderson, Natalie Dixon, Heidi Hicken, Misa Matsumori,
Jamie Myers, Erica Stones

Prelude No. 2	M. Tournier
O' Carolan's Concerto	T. O' Carolan

Sara Becker, Lisa Garcia, Caroline Hinckley, Jessica van der Putt,
Amy Richardson, Deborah Romney

Etude No. 6 Andante from Violin Sonata No. 2	J.S. Bach/M. Grandjany

Anamae Anderson

Berceuse Russe	M. Tournier

Megan Decker

Menuet	C. Salzedo

Alex Bigney

Sonata No. 1 Allegro	J. Parry

Heidi Hicken

Waltz of the Flowers Cadenza from *Nutcracker*	P. Tschaikowsky

Tahlia Anderson

Le Pins de Charlannes
H. Renie
Sarabande and Allegro
G. F. Handel
arr. Linda Booth
Julie Barksdale, Stacey Eliason, Nelda Maschmeyer, Laura Reed,
Sarah Toone, Rebecca Whitney

Brigid Cruis
T. O'Carolan
Nelda Maschmeyer, Sarah Toone

Cache-Cache
A. Challon
Frere Jacques
Folk Song
Arr. A. Challon
Anamae Anderson, Darren Anderson, Elizabeth Gooch,
David Harris, Jamie Huls, Amber Jones*, Summer Manutai, MiKell MacKay

Flute and Harp Concerto in C Major
W. A. Mozart
1st movement
MiKell MacKay, *harp*
Marin Wall, *flute*
Kim Danley, *piano*

Courante
J. S. Bach
from the 6th French Suite
Die Moldau
F. Smetana
Polka in C
J. Press
Anamae Anderson, Tahlia Anderson, Alex Bigney, Megan Decker,
Shelley Jones*, MiKell MacKay

*Amber Jones' wedding today interferred with her concert attendance. Shelley, her sister, felt she needed to attend. Their preparation for the concert has been excellent; we will miss their presence and felt their reason was adequate to miss the concert. Have a happy marriage!

I would like to express appreciation to the students who have assisted with the teaching this semester. Without their help this concert would not be possible. They have attended every ensemble class in which their "students" have participated and followed up with the suggestions I have made. I appreciate their consistent efforts to bolster the harp program at BYU. Thanks to MiKell MacKay who has taught a large number of these students and also to Anamae and Tahlia Anderson. Janet Peterson has also been teaching and we will look forward to her participation more this Winter Semester.
--ShruDeLi, harp program co-ordinator.

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 21, 1998 - 9:00 P.M.
Madsen Recital Hall

SILVER BREEZE
Elizabeth Ruppe, *conductor*

Assisted by
Amy Richardson, *piano*
Lisa Hardy, *percussion*

Program

Symphony No. 25, K. 183 Allegro con brio	Wolfgang Amadeus Mozart arr. Shaul Ben-Meir
Scarborough Fair	arr. Amy Rice-Young
Adventures in Space Journey from Earth Moonwalkin' Aboard the Lunar Explorer In Search of the Plutonians Reentry	Ricky Lombardo

Intermission

How Lovely is Thy Dwelling Place	Johannes Brahms arr. Nora Kile
Flute Concerto in F Larghetto Allegro Alla Siciliana Presto	George Frederick Handel arr. Colin Fleming
Tico, Tico	Irving Drake Albysio Oliveira Zequinha Abreu arr. Trevor Wye

SILVER BREEZE

Elizabeth Ruppe, *conductor*

Clarissa Anderson
Carol Atwater
Susan Beck
Kristin Bitterman
Michelle Blake
Barbara Boone
Jaime Denos
Heather Ford
Lynn Goodsell
Malissa Hansen
Catherine Hawkins
Keri Holyoak
Clarissa Keraga
Elizabeth Lovelady
Elizabeth Lund
Kristin Neeley
Amy Richardson
Angela Smith
Michelle Tanner
Janelle Thomas
Katy Whitaker
Julie Wood

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 24, 1998 - 7:30 P.M.
Madsen Recital Hall

STRING ORCHESTRA

Walter Birkedahl, ***director***
Gwen Walters, ***concertmaster***
Brian Swenson, ***assistant conductor***

Program

Concerto, op. 6, no. 8, "Christmas"	Arcangelo Corelli (1653-1713)
Vivace-Grave Allegro Adagio-Allegro-Adagio Vivace Allegro-Pastorale: Largo	

Gwen Walters and Beth Higginson, *violin*
Steven Jones, *cello*

Divertimento, K. 138 Allegro Andante Presto	W. A. Mozart (1756-1791)
Adagio for Strings, op. 11	Samuel Barber (1910-1981)
Liebesleid	Fritz Kreisler / Alex Smith (1875-1962)
Sophisticated Lady	Duke Ellingon / Alex Smith (1899-1974)
Gipsy Dance from *Carmen*	Georges Bizet / Alex Smith (1838-1875)

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

STRING ORCHESTRA - FALL 1998

Violin I

Scott Boyle
Natalie Burnside
Lisa Coats
Katie Davidson
Megan Doane
Melanie Dunn
Maurianne Dunn
Tina Ellison
Stephanie Hamilton
Jamilyn Herrod
Matt Hunsaker
Laura Ellen Jones
Greta Klumb
Margo Larson
Lorie MacGregor
Andria McQueen
Emily Miller
John Moeller
Nicole Nielsen
Michele Richardson
Cara Ricks
Rebecca Sederberg
Joshua Sharp
LeAnn Stoney
Cherilyn Symons
Ribeka Takahashi
Cynthia Taylor
Gwen Walters
Suzy Ward
Lorie Williams
Brynna Wilson

Violin II

Catherine Ballif
Kristin Borneman
Jose Burgos
Kristen Case
Sunny Chen
Edith Dangerfield
Kimberley Denney
Nicole Dewitt
John Darowski
Melinda Evans
Alex Fahrenbach
Annalisa Farnsworth
Lisa Forsyth
Kylie Frandsen
Alexis Harrison
Nanette Hales Harvey
Erika Jensen
Nicole Lafleur
Jennie Mellen
Anna Memmott
Michelle Mylroie
Carolyn Newbold
Emily Peterson
Bethany Rane
Karen Redd
Kimberly Rippy
Kristilyn Rogers
Erica Scott
Rebekah Snow
Alisha Thompson
Sarah Warner-Alex
Alecia Wilson

Viola

Susan Abbott
Susannah Bingham
Rachel Fluckiger
Camille Graham
Karissa Hardy
Sara Johns
Jennifer King
Melysa Klemme
Kindra Lamb
Cristina Merrill
Jennie Nichol
Jared Powell
Thomas Purdy
Rachel Sinden
Allison Sowards
Brian Swenson
Amber Wily
David Wilson

Cello

Kristine Ashton
Whitni Babcock
Audra Brown
Vanessa Cox
Tanaia Ericksen
Mary Finwall
Courtney Hansen
Kirsten Jensen
Steven Jones
Katherine Jones
Amy King
Kathrine Merrill
Tyree Pene
John Singer

Bass

Neil Anderson
Ryan Kilstrom
Mark Meilstrup
Heather Pitts
Margrethe Stevens
Ty Turley
Lisa Weaver

Harp

Shelley Jones
Megan Decker

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 24, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jennifer Lynn Lovell
soprano

Student of
Clayne Robison

Assisted by
Robin Hancock, ***piano***
Courtney Atack, ***alto***

Required for the degree Bachelor of Music with a major in Performance

Program

I

If Music Be the Food of Love	Henry Purcell
	(1659-1695)
Va godendo	William Friedrich Handel
Lusinghe più care	(1685-1759)

II

Ach, ich fühl's, from *Die Zauberflöte*	Wolfgang Amadeus Mozart
	(1756-1791)
Botschaft	Johannes Brahms
Die Mainacht	(1833-1897)
Ständchen	

III

Ah! Je veux vivre, from *Roméo et Juliette*	Charles Gounod (1818-1893)
Aurore Mandoline Après un rêve	Gabriel Fauré (1845-1924)

IV

Monica's Waltz, from *The Medium*	Gian-Carlo Menotti (b. 1911)

V

My Soul Doth Magnify the Lord, from *The Redeemer*	Robert Cundick (b. 1926)
Praise to the Lord	arr. Dan Carter (b. 1955)
The Lord's Prayer Psalm	Bryan Keith Elkins (b. 1972)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, November 24, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Aimee Reese
piano

Student of
Robin J. Hancock

Required for the degree Bachelor of Music with a major in Performance

Program

Toccata in G Major	Johann Sebastian Bach
Allegro	(1685-1750)
Adagio	
Allegro e presto	
Sonata in D Major, op. 10, no. 3	Ludwig van Beethoven
Presto	(1770-1827)
Largo e mesto	
Menuetto and Trio	
Rondo Allegro	
Four Pieces, op. 119	Johannes Brahms
Intermezzo in B Minor	(1833-1897)
Intermezzo in E Minor	
Intermezzo in C Major	
Rhapsody in E-flat Major	
Morceaux de Fantasie, op. 3	Sergei Rachmaninoff
Elegie in E-flat Minor	(1873-1943)
Prelude in C-sharp Minor	
Melodie in E Major	
Polichinelle in F-sharp Minor	
Serenade in B-flat Minor	

Danzas argentinas	Alberto Ginastera (1916-1983)

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, November 28, 1998 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Rebekah Johnson
violin

Student of
Vesna Gruppman

Assisted by
Dian Baker-Drinkall, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Partita No. 2 in D Minor	Johann Sebastian Bach
Allemanda	(1685-1750)
Corrente	
Sarabanda	
Giga	
Sonata No. 2 in D Major, op. 94a	Sergei Prokofiev
Moderato	(1891-1953)
Scherzo. Presto	
Andante	
Allegro con brio	
Meditation from *Thaïs*	Jules Massenet
	(1842-1912)
Violin Concerto in D Major, op. 61	Ludwig van Beethoven
Allegro, ma non troppo	(1770-1827)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY SINFONIA

David Dalton, ***music director***

Tuesday, December 1, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINFONIA

David Dalton, ***music director***

Program

Poet & Peasant Overture — Franz von Suppé (1819-1895)

Symphony No. 4 in A Major, "Italian," op. 90 — Felix Mendelssohn (1809-1847)

Allegro vivace
Andante con moto
Con moto moderato
Saltarello: Presto

Intermission

Concerto for Two Violins — Malcolm Arnold (b. 1921)

Allegro Risoluto
Andantino
Vivace

Igor and Vesna Gruppman, *soloists*

Rapsodie espagnole — Maurice Ravel (1875-1937)

I. Prélude á la nuit
II. Malagueña
III. Habanera
IV. Feria

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BYU SINFONIA PERSONNEL

Violin I
Ingrid Scherer,
oncertmaster
Heidi Keith
Victoria Ferris
Allison Unsworth
Amy Rosevear
Adrienne Dangerfield
Jeannie Hawkes
Sonia Walker
Melissa Price
Chelsia Eyre

Violin II
Alice Ashton, *principal*
Sara Jane Thompson
Lisa Johnston
Catherine Grover
Kimberly Barney
Allison Harrell
Ben Christensen
Darron Wilcox

Viola
Tessya Lund, *principal*
Chris Lewis
Dianna Rhodes
Travis Dastrup
Emily Bolles
Jason Bonham
Tara Bates

Cello
Nathan Jasinski, *principal*
Brian Stucki
Ryan Swigert
Andrew Moore
Austin Williams
Whitney Stewart

Contrabass
Tyler Johnson, *principal*
Angela Cooley
Nathan Reese
Benjamin Young

Flute
Lisa Poll, *principal*
Laura Hoopes

Piccolo
Emily Morris
Kristi Meyers

Oboe
Zachary Smith, *principal*
Dana Frost

English Horn
Mandy Bliss

Clarinet
Amy Gabbitas, *principal*
Kendall Pyper

Bass Clarinet
Timothy Hutchings

Bassoon
Nate Olson, *principal*
Heather Fernuik
Kathryne Toone

Contrabassoon
Mollie Forbes

Horn
Kamber Price, *principal*
Barbara Johnson
Joel Yoder
Sonja Gray

Trumpet
Judd Berry, *principal*
Samuel Pierce
Andrew Allphin

Trombone
Brent Arnold, *principal*
Mike Bailey
C. Tyler Kay

Tuba
Dan Morrill

Timpani/Percussion
Ngaio Palmer, *timpani*
Tiffany Bourgeois
Trevor Harvey
Mike Henrie
Mike Heustis
Lance LeVar
Marilyn Nelson

Harp
Anamae Anderson
Alex Bigney

Celesta
Amy Merkley

Note: String seating rotates

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 1, 1998 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE
Lawrence Green, ***director***

Program

Guitar Quartets	Pieter van der Staak
Snow-Flakes	
Reflexions	
Sonata in C Major	Georg Philipp Telemann
Grave	(1681-1767)
Allegro	
Largo e Staccato	
Allegro	
Duos: To Be Announced	
Cuban Landscape with Rumba	Leo Brouwer (b. 1939)
Cuban Landscape with Rain	Leo Brouwer
Stories of Grandpa	Jason W. Johnson (b. 1975)

Charles Middleton
Derek Jensen
Peter Parker
Jennie Lund
Adam Olson
John Moeller
Jason W. Johnson
Jason Meyer
Richard Price

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 1, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Amber Jorgenson
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata in A Minor, K. 175 Sonata in D Major, K. 140	Domenico Scarlatti (1685-1757)
Sonata in D Major, op. 10, no. 3 Presto Largo e mesto Menuetto Rondo	Ludwig van Beethoven (1770-1827)

pause

Etude in F Minor, op. 25, no. 2 Nocturne in F Major, op. 15, no. 1	Frédéric Chopin (1810-1849)
Liebestraume	Franz Liszt (1811-1886)
Liebeslied	Fritz Kreisler transcr. Sergei Rachmaninoff (1873-1943)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 2, 1998 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHORALE
Afternoon Section

Ryan Murphy, ***conductor***
Melissa Grossnickle and Cassandra Capps, ***accompanists***

I

Three Songs of Praise	
Hail, Gladdening Light	Charles Wood (1866-1926)
Praise My Soul, the King of Heaven	Mark Andrews (1875-1939) arr. Mark Hayes
God Be In My Head	Andrew Carter (b. 1939)

II

Beata es Virgo Maria	Leopold Mozart
Allegro	(1719-1787)
Tempo Moderato	
Allegro	

Melinda Ammons, *soloist*

Tenebrae factae sunt	Michael Haydn (1737-1806)

III

Three Carols	Peter Warlock
Tyrley Tyrlow	(1894-1930)
Balulalow	
The Sycamore Tree	

Sherie Adams and Abigail Palmer, *soloists*

IV

Fum, Fum, Fum!	Mack Wilberg
I Saw Three Ships	(b. 1955)

Evening Section
Paul Broomhead, *conductor*
Shayna Ernhofer, *rehearsal accompanist*

V

Two Settings of Psalm 91	
The Secret Place	Steven Curtis Lance
Psalm 91	Craig Courtney

Anamae Anderson, *harp*
Laura Hoopes, *flute*
Sarah Wrathal, *violin*
Erin Spackman, *violin*
Elizabeth Gordon, *viola*
Jeremy Woolstenhulme, *cello*

VI

La Chaparrita	Vivian Tarbush
La Niñez de América	Alberto Balzanelli (b. 1941)
Candomblé	Oscar Escalada (b. 1945)

VII

Good Christian Friends, Rejoice and Sing	John Ferguson

Chris Lewis, *viola*

Canticle of Faithfulness	Daniel Bird

Larissa Mikesell, *organ*
Reed Peterson, *trumpet*
Kip Smith, *trumpet*
Laura Griffiths, *horn*
Mike Galbraith, *trombone*

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
BRASS CHOIR
TROMBONE CHOIR
BRASS QUINTET

Daniel Bachelder, *conductor*

Wednesday, December 2, 1998
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

Brigham Young University
BRASS CHOIR
TROMBONE CHOIR
BRASS QUINTET

Daniel Bachelder, ***conductor***
Alisha Ard, ***assistant conductor***
Ryan Williams, ***trombone soloist***

Assisted by
Douglas Bush, ***organ***

Program

La Mourisque and Pavane Battaille	Tylman Susato-Iveson
Sound Piece	Gardner Read
Londonderry Air	John Iveson

Ryan Williams, *trombone soloist*

The Great Gate of Kiev	Modest Mussorgsky-Grassler

BRASS CHOIR

Suite of Elizabethan Dances	Anthony Holborne
The Honie-Suckle	
Wanton	
The Fruit of Love	
Galliard	

BRASS QUINTET

O Santissima	Ronald C. Dishinger
Toccata	Girolamo Frescobaldi-Kagarice
St. Louis Blues	W.C. Handy-Holcombe

Alisha Ard, *conductor*

Achieved Is the Glorious Work	Franz Joseph Haydn

TROMBONE CHOIR

Greensleeves	Elgar Howarth
The Binding	Fisher Tull
Noel for Brass Choir	Hawley Ades
Hallelujah Chorus, from the *Messiah*	George Frideric Handel-Haislip

BRASS CHOIR

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

PERSONNEL

BRASS CHOIR

Trumpet
Daniel Thrower
Joel Neves
Jody Janke
Laural Erickson
Andrew Allphin

Horn
Mathew Croft
Emily Zappe
Claire Edwards
April Wood

Trombone
Ryan Williams
Jeremy Brewer
Andrew Branch
Drew Erickson

Euphonium
Brent Arnold
Brian Lund

Tuba
Dan Merrill

Percussion
Lisa Hardy
Lance LeVar

TROMBONE CHOIR

Alisha Ard
Ryan Williams
Mike Bailey
Brent Arnold
Steve Mineer
Jeremy Brewer
Kevin Price
Brian Lund
Andrew Branch
Paul Davis
Nathaniel Lemon
Samm Lindsey
Matt Morgan
Karl Miller
Matt Hardy
Scott Graves
Vance Bowen
Jeanie Moffitt
Michelle Flowers
Sarah Hart

Bass Trombone
Drew Erickson
Benjamin Cramer
Brett Dupree
Richard Stacey

BRASS QUINTET

Rick Winscot, *trumpet*
Joel Neves, *trumpet*
Laura Griffiths, *horn*
Alisha Ard, *trombone*
Dan Bryce, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, December 3, 1998 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Clive Romney, *director*

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of both peers and professionals from the record and publishing industry.

Some of tonight's student writers are showing their first original songs, while others have considerable prior experience. All the students are working under the following guidelines to qualify for spots on our showcase: the writers may choose to write in any current style monitored and charted by the music industry. Collaboration is encouraged, and all vocals must be presented live, but not necessarily by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

David Alger
Emily Allan
Shaun Bailey
Audrey Beckstrand
Nathan Christensen
Jennifer Clark
Gregory Cobabe
Jared Crowley
Israel Curtis
Bethany Dolman
Lisa Fraser
Chad Guerra
Christine Guerra
Steve Haderlie
Anna Haneberg
Jesica Hegerhorst
Joseph Hoffman
Grant Ingersoll
Jeremy Johnson
Wendy Jones
Eldon Kartchner
Karie Kittelson
Clint Larsen
Michael Lewis
Dirk Lloyd
Randy McClellan
April Meservy
John Moeller
Dominic Moore
Tiffney Mortensen
Anastasia Nikiforova
Amy Okura
Marisa Pond
Justin Pyne
Anna Roberts
Jill Slentz
Daniel Smoot
Reed Spencer
Steven Stamps
Nathan Suggs
Ryan Tanaka
Michele Tanner
Christopher Woods
Dallin Woolstenhulm

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, December 4, 1998 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Michael S. Huestis
percussion

Student of
Ron Brough

Assisted by
Dian Baker-Drinkall, ***piano***
Ron Brough, ***tres golpe and chekere***
Mark Wolfersberger, ***solidor and bell***
Mitch Lee, ***claves***
Mike Henrie, ***guagua***
Levi Smylie, ***chekere and vocal***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Eleggua	Traditional Cuban Canto
Midnight Star	David Friedman (b. 1944)
Three Designs for Three Timpani I. Allegro moderato II. Allegretto III. Allegro Molto	Robert Muczynski (b. 1929)
Two Mexican Dances I. Allegro, Maestoso Festivo II. Allegro, Rubando, Dolce, Allegro	Gordon Stout (b. 1952)
Morris Dance	William Kraft (b. 1923)

Tambourin Chinois	Fritz Kreisler-G.H. Green (1875-1962)
Congo Yambumba	Gregorio Diaz Alfonzo (1929-1996)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

A CELEBRATION OF CHRISTMAS

with
Brigham Young University Men's Chorus
Brigham Young University Singers
Brigham Young University Women's Chorus
Brigham Young University Concert Choir
Brigham Young University Philharmonic Orchestra

Friday & Saturday, December 4 & 5, 1998
7:30 P.M.
Saturday, December 5, 1998
2:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

A CELEBRATION OF CHRISTMAS
with
Brigham Young University Men's Chorus
Brigham Young University Singers
Brigham Young University Women's Chorus
Brigham Young University Concert Choir
Brigham Young University Philharmonic Orchestra

I

A Christmas Introit	Daniel Hall*

Combined Choirs

II

Gloria! (A Fanfare for Christmas)	Bob Krogstad
Cum Sancto Spiritu, from **Mass in B Minor**	Johann Sebastian Bach
With the Holy Ghost in the Glory of the Father, Amen.	
Silent Night	arr. Mack Wilberg
Brian Stucki, *tenor*	
Betelehemu	Nigerian Carol arr. Wendell Whalum
Matthew Tollestrup, *tenor*	

Brigham Young University Men's Chorus
Mack Wilberg, *conductor*

III

Agnus Dei	Frank Martin
Behold the Lamb of God, who taketh away the sins of the world. Grant us Thy Peace.	
Out of the Orient Crystal Skies	Richard Zgodava
Ubi caritas	Imant Raminsh
Where there is charity and love, there is Christ also.	
Gesú Bambino	Pietro Yon

Brigham Young University Singers
Ronald Staheli, *conductor*

---

*Graduate student in choral music at BYU.

IV

Personent Hodie	Melody from **Piae Cantiones** (1582)
Let youthful voices resound praising Him who is born for us...	arr. Lara Hoggard
Our Father	Alexander Gretchaninoff
Two Christmas Spirituals	
Tenk You For De Chrisamus	Jamaican Jonkunna Song arr. Mike Hannickel
Go Tell It On the Mountain	African-American Spiritual arr. Paul Sjolund

Meredith Taylor and Charles Hamilton, *soloists*

Brigham Young University Concert Choir
Mack Wilberg, ***conductor***

V

Ave Maria	David MacIntyre
The Pelican, from **The Place of the Blest**	Randall Thompson
"Know that this pelican signifies Mary's son; *The little birds are men restored to life again from death,* *by that dear blood shed for us by our God."*	
Children, Go Where I Send Thee	arr. Paul Caldwell/Sean Ivory
Sleigh Ride	Leroy Anderson arr. Hawley Ades

Brigham Young University Women's Chorus
Emily Neil and Cherilyn Worthen, ***conductors***

Intermission

VI

Lieutenant Kiji, Symphonic Suite, op. 60	Sergei Prokofiev

Birth
Andante
Wedding
Sleigh Ride

Brigham Young University Philharmonic Orchestra
Bryce Rytting, ***conductor***

VII

Joy to the World — George Frideric Handel

Joy to the world, the Lord is come;
Let earth receive her King!
Let ev'ry heart prepare him room,
And Saints and angels sing,
Etc.

Rejoice! Rejoice when Jesus reigns,
And Saints their songs employ,
While Fields and Floods, rocks, hills, and plains
Repeat the sounding joy,
Etc.

No more will sin and sorrow grow,
Nor thorns infest the ground;
He'll come and make the blessings flow
Far as the curse was found,
Etc.

Rejoice! Rejoice in the Most High,
While Israel spreads abroad
Like stars that glitter in the sky,
And ever worship God,
Etc.

Audience, Choirs, and Orchestra

VIII

And the Glory of the Lord, from **Messiah** — George Frideric Handel

Angels We Have Heard on High — French Carol
arr. Mack Wilberg

Combined Choirs and Philharmonic Orchestra

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Saturday, December 5, 1998 - 1:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Mike Henrie
percussion

Student of
Ron Brough, Jay Lawrence, and Kelly Wallis

Assisted by
Christi Scrivner, ***piano***
Jeremiah Green, ***tenor saxophone***

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata for Marimba and Piano	Peter Tanner
Allegro con brio	(b. 1936)
Andante sostenuto	
Molto vivace	
French Suite for Percussion	William Kraft
Allemande	(b. 1923)
Courante	
Saraband	
Gigue	
Eight Pieces for Four Timpani (one player)	Elliott Carter
VIII. March	(b. 1908)
II. Moto Perpetuo	
VII. Canaries	

Wave Motion	Bill Molenhof (b. 1954)
Just Learning	Mike Henrie/Jeremiah Green (b. 1973)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, December 5, 1998 - 2:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Rick Winscot
trumpet

Student of
David Brown

Assisted by
Robin J. Hancock, ***piano***
David Brown, ***trumpet***
Ben Wheeler, ***trumpet***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Concerto en Ré
Jean Baptiste Loeillet
(1653-1728)
- Adagio
- Allegro
- Grave
- Allegro

Sonata in D
Petronio Franceschini
(ca. 1650-1680)
- Grave
- Allegro
- Adagio
- Allegro

Prayer of Saint Gregory
Alan Hovaness
(b. 1911)

Ben Wheeler, *solo trumpet*
(Student of Rick Winscot)

SOLUS	Stan Friedman (b. 1945)
I. Introduction	
II. Furtively	
III. Scherzando and Waltz	
IV. Fanfare	
Aria et Scherzo	Alexandre Aroutiounian (b. 1920)
I. Adagio	
II. Allegretto	

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Saturday, December 5, 1998 - 4:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jennifer Dalton
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata in A Minor, op. 42	Franz Schubert
Moderato	(1797-1820)
Andante poco moto	
Allegro vivace-Un poco piu lento	
Allegro vivace	

Intermission

Toccata No. 5 in E Minor, BWV 914	Johann Sebastian Bach
Moderato	(1685-1750)
Un poco Allegro	
Adagio	
Allegro	
Ballade No. 3 in A-flat Major, op. 47	Frédéric Chopin
	(1810-1849)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
EARLY MUSIC ENSEMBLE

Douglas E. Bush, ***director***

Susan Deauvono, ***soprano***
Courtney Atak, ***alto***
Brian Stucki, ***tenor***
Darrel Babbidge, ***bass***

George Frideric Handel
(1685-1759)

Messiah, HWV 56

And without Controversy, great is the mystery of Godliness:
> *God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory.*

In whom are hid all the Treasures of Wisdom and Knowledge.

(These words, selected by Jennens, the librettist, formed a preface to the word-book of the first performance in April 1742 at Dublin. They were repeated on the word-books published in London 1749-59 and later.)

Tuesday, December 8, 1998
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

Wednesday, December 9, 1998
7:30 P.M.
Church of St. Mary of the Assumption
Park City

MESSIAH

PART THE FIRST

Sinfony (Overture)
Grave - Allegro moderato

Accompagnato
Comfort ye my people (tenor)

Air
Ev'ry valley shall be exalted (tenor)

Chorus
And the glory of the Lord shall be revealed

Accompagnato
Thus saith the Lord of Hosts (bass)

Air
But who may abide the day of His coming (alto)

Chorus
And he shall purify

Recitative
Behold, a virgin shall conceive (alto)

Air (alto) and Chorus
O thou that tellest good tidings to Zion

Accompagnato
For behold, darkness shall cover the earth (bass)

Air
The people that walked in darkness (bass)

Chorus
For unto us a child is born

Pifa (Pastoral Symphony)
Larghetto e mezzo piano

Recitative & Accompagnato
There were shepherds (soprano)

Recitative
And the angel said unto them (soprano)

Accompagnato
And suddenly there was with the angel (soprano)

Chorus
Glory to God in the highest

Air
Rejoice greatly, O daughter of Zion (soprano)

Recitative
Then shall the eyes of the blind be open'd (alto)

Air
He shall feed His flock like a shepherd (alto; soprano)

Chorus
His yoke is easy, his burthen is light

PART THE SECOND

Chorus
Behold, the Lamb of God

Air
He was despised (alto)

Chorus
Surely, He hath borne our griefs

Chorus
And with His stripes we are healed

Chorus
All we like sheep have gone astray

Accompagnato
All they that see Him, laugh Him to scorn (tenor)

Chorus
He trusted in God

Accompagnato
Thy rebuke hath broken His heart (tenor)

Arioso
Behold, and see if there be any sorrow (tenor)

Accompagnato
He was cut off out of the land of the living (soprano)

Air
But Thou didst not leave His soul in hell (tenor)

Chorus
Lift up your heads, O ye gates

Recitative
Unto which of the angels (tenor)

Chorus
Let all the angels of God worship Him

Air
Thou art gone up on high (alto)

Chorus
The Lord gave the word

Air
How beautiful are the feet (soprano)

Chorus
Their sound is gone out into all lands

Air
Why do the nations so furiously rage together (bass)

Chorus
Let us break their bonds asunder

Recitative
He that dwelleth in heaven (tenor)

Air
Thou shalt break them (tenor)

Chorus
Hallelujah!

PART THE THIRD

Air
I know that my redeemer liveth (soprano)

Chorus
Since by man came death

Accompagnato
Behold, I tell you a mystery (bass)

Air
The trumpet shall sound (bass)

Recitative
Then shall be brought to pass the saying (alto)

Duet
O death, where is thy sting (alto; tenor)

Chorus
But thanks be to God

Air
If God be for us (alto)

Chorus
Worthy is the Lamb that was slain...Amen.

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

EARLY MUSIC ENSEMBLE

Soprano
Michelle Arnett
Brigette Becker
Rebecca Buchert
Rebecca Cook
Rosemary Demos
Lee Ann Erikson
Autumn C. Foster
Jennifer Gale
Afton Hales
Sarah Hart
Larisa M. Hicken
Rachel L. Hoffman
Joni L. Jensen
Candice Johnson
Kristen Elise Lawrence
Heidi Nielsen
Cynthia Osborn
Jamey Ruiz
Emily E. Spencer
Sabrina Winder
Emily Ann Winings

Alto
Leticia Adams
Leslie Almond
Wendy Bird
Liesl Buskirk
Heather E. Chipman
Alison Coutts
Suzanne Floyd
Lani Marie Hyer
Chantelle Komm
Kalotini Latu
Dorothea Luschin
Carrie MacKay
Sarah Matthews
Christina Neff
Danya Paxman
Kathryn Pope
Karina Reitz
Melinda Romney
Sarah Siebach
Lesli Summers
Elneeta Timmons
Amber Youell

Tenor
Clark Christensen
Benjamin Crandall
Bruce Hansen
Derek Hassell
Cort Johnson
Dirk Johnson
Aaron Mitchell*
Craig L. Moon
Jaime Penaflor
Marcus Piquet
Troy Pollard
Christopher Redfearn
Rob Rolfson
Spencer Var Rosenbaum
Karl Schurig
Warren Spencer
Amman Starr
Jeremy Woolstenhulme

Bass
Robert-Jan August
David J. Benson
P. Ryan Bowen
Allen R. Buskirk
Richard Chang
Matthew S. Curtis
James Halgren
Brent Kraczek
Rick Murdock
Jarom R. Nelson
Thomas B. Omer
Randall W. Pace
Scott E. Perry
Scott Rooker
Derek Rowe
Bradley A. Schmidt
Quentin Spencer
Michael Ware
Warren M. Williams

Violin I
Rachel C. Bakes
Adrienne Dangerfield
James Rasmussen
Ingrid Katerina Scherer
Erin Spackman
Sarah Wrathall

Violin II
Sara Black
Leslie Echols
Rixa Ann Spencer Freeze
Nicol Hatch
Rebecca Olson
Hilary Pothier
Jonathan Starr
Jeannie Thrower
Annie Williams

Viola
Jason "Kip" Bonham
Kristine Jensen
Christopher Lewis

Cello
Nathan Jasinski
Sean McFadden

Bass
Daniel Lee*

Oboe
David Billings
Amanda Kranendonk
Jennifer Redfearn
Elizabeth Young

Bassoon
Elizabeth Ball
P J Woolston

Trumpet
Daniel Thrower
Alex Smith

Timpani
Ngaio Palmer

Harpsichord
Ross Updegraff
Earl Cahill

*** Student Conductors**

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 8, 1998 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Celestia L. Feliz
violin

Student of
Donna Fairbanks

Assisted by
Sarah Steele, *piano*

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata in D Major, op. 9, no. 3	Jean-Marie Leclair
Un poco andante	(1697-1764)
Allegro	
Largo	
Presto	
Fantasia No. 9	Georg Philipp Telemann
Siciliana	(1681-1767)
Vivace	
Allegro	
Sonata in E	Paul Hindemith
Ruhig bewegt	(1895-1963)
Langsam-Sehr lebhaft	
Romance in F Minor, op. 11	Anton Dvorak
	(1841-1904)

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, December 8, 1998 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Nathan Fifield
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata in D Major, op. 28 — Ludwig van Beethoven (1770-1827)
  Allegro
  Andante
  Allegro vivace
  Allegro ma non troppo

Isolda's Leibestod — Richard Wagner (1813-1883)
  from *Tristan und Isolde* — transcr. Franz Liszt

Ten Pieces from *Romeo and Juliet*, op. 75, no. 1 — Sergei Prokofiev (1891-1953)
1. Folk Dance
2. Scene
3. Minuet
4. The Young Juliet
5. Masks
6. The Montegues and Capulets
7. Friar Lawrence
8. Mercutio
9. Dance of the Girls with Lillies
10. Romeo and Juliet Before Parting

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY WOODWIND CHAMBER NIGHT

**Geralyn Giovannetti, Christian Smith,
and Amy Gabbitas,** ***coaches***

Wednesday, December 9, 1998
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

STUDENT WOODWIND CHAMBER MUSIC

Geralyn Giovannetti, Christian Smith, and Amy Gabbitas, *coaches*

Program

Trio for Oboe, Bassoon and Piano — Geoffrey Bush (1920-1998)
  Adagio maestoso--Vivace
  Poco lento
  Tempo di vivace

Happy Trio
Mandy Bliss, *oboe*
Elizabeth Green, *bassoon*
Denae Cenatiempo, *piano*

Wind Quintet, op. 43 — Carl Nielsen (1865-1931)
  I. Allegro ben moderato
  II. Menuet
  III. Præludium--Tema con variazioni

Aufgestanden Winds
Jennifer Hillam, *flute*
Elizabeth Young, *oboe and English horn*
Gwen Tuft, *clarinet*
Wendy Henson, *horn*
Elizabeth Ball, *bassoon*

Sonata for Flute and Harp — **Jean-Michel Damase (b. 1928)**
  Allegro moderato

Audrey Beckstrand, *flute*
Jenet Jacob, *harp*

Suite, op. 57 — Charles Lefebvre (1843-1917)
  Canon
  Allegretto scherzando--Trio
  Finale

The LeBeefe V
Laura Hoopes, *flute*
Dana Frost, *oboe*
Susan Toups, *clarinet*
Mark Givens, *horn*
Kathryn Toone, *bassoon*

Divertimento, op. 37
Malcolm Arnold
(b. 1921)

- Allegro energico
- Languido
- Vivace
- Andantino
- Maestoso
- Piacevole

Oolka Riota
Kristi Myers, ***flute***
Melanie Carter, ***oboe***
Adam Baillif, ***clarinet***

Quintette (1948)
Jean Françaix
(1912-1997)

- Andante tranquillo. Allegro assai
- Presto
- Andante
- Tempo di marcia francese

^Accent Winds^
Kristi Meyers, ***flute***
Melissa Oxborrow, ***oboe***
Amy Gabbitas, ***clarinet***
Laura Griffiths, ***horn***
P J Woolston, ***bassoon***

Partita
Irving Fine
(1914-1962)

- Introduction and Theme
- Variation
- Interlude
- Gigue
- Coda

The Fine Quintet
Lisa Poll, ***flute***
Lara Saville, ***oboe***
Stormie Winscot, ***clarinet***
Erin Shumate, ***horn***
P J Woolston, ***bassoon***

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way
for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, December 9, 1998 - 7:30 P.M.
Springville Art Museum

SOPHOMORE RECITAL

Dorothy Hardin
cello

Student of
Gayle Smith

Assisted by
Dian Baker-Drinkall, *piano*

Required for the degree Bachelor of Music with a major in Performance

Program

Third Suite for Cello, op. 87
Benjamin Britten
(1913-1976)
- Introduzione: Lento
- Marcia: Allegro
- Canto: Con moto
- Barcarola: Lento
- Dialogo: Allegretto
- Fuga: Andante espressivo
- Recitativo: Fantastico
- Moto perpetuo: Presto
- Passacaglia: Lento solenne

Sonata No. 1 in F Major, op. 5, no. 1
Ludwig van Beethoven
(1770-1827)
- Adagio sostenuto-Allegro
- Rondo: Allegro vivace

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, December 10, 1998 - 7:30 P.M.
Madsen Recital Hall

PERCUSSION ENSEMBLE
PANORAMIC STEEL
Ron Brough, ***director***

SALSA COMBO
Jay Lawrence, ***director***

BYU DRUM LINE
Randall Beach, ***director***

Program

Past Midnight	Tom Gauger
Medley of Zapateados	arr. Laurence Kaptain
Brazilian Myths	Ney Rosauro
I. Curupira	
II. Saci Pereré	
III. Uiraprú	
IV. Mula sem Cabeça	

BYU Percussion Ensemble

Mambo Influenciado	Chucho Valdez
Perdido	Juan Tizol
Ban Com Tim	arr. Jay Lawrence
Virgin de La Caridad	Jesus Diaz & Bobi Caspedes

BYU Salsa Combo

Jouvert Morning	Ray Holman
The Bee's Melody	Aldwyn "Lord Kitchener" Roberts

Panoramic Steel

Caravan	Juan Tizol & Duke Ellington

BYU Cougar Band Drum Line,
Salsa Combo
& Panoramic Steel

Personnel

Percussion Ensemble
Chris Ball
Tiffany Bourgeois
Diane Clarke
Michael Heustis
Lance LeVar
Jamie Lund
Jared Mangum
James McMurray
Karen Merrell
Ngaio Palmer
Louise Rew
Crystal Richards
Emily Wiggins

BYU Drum Line
Steve Lindsay*
Greg Anderson
Amos Coletti
Micah Coletti
Colleen Cramer
Dan Flynn
Kylie Frandsen
Adam Hess
Craig Hiatt
Dallas Jensen*
Adam Jurgens
Kyle Kallmeyer
Jamie Lund
Karen Merrell
Bart Olson
Angela Pryor*
Paul Radcliffe*
Adam Raymond
Crystal Richards
John Ricks*
Quinn Taylor
Jonathan Thatcher
Nancy Toye
Audrey Wiest
Kimberlee Winterton

Panoramic Steel
Jaclyn Bagley
Heather Blanchard
Tiffany Bourgeois
Joe Center
Diane Clarke
Kelley Goldman
Trevor Harvey
Michael Henrie
Michael Heustis
Matt Hymas
Mitch Lee
Lance LeVar
Jay Liddle
Jerrick Mitchell
Julie Murphy
Louise Rew
Emily Rich
Amy Van Camp

BYU Salsa Combo
Adam Hess
Michael Heustis
Jerrick Mitchell
Phuong Nguyen
Chris Patten
Spencer Rands
Deena W. Robinson
Spencer Rogers
Levi Smylie
David Thomas

*=section/squad leader

In the event of an emergency, please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

UTAH SYMPHONY

KEITH LOCKHART, MUSIC DIRECTOR

Masterworks Series

---

hursday, January 7, 1999, 7:30 p.m.	de Jong Concert Hall, BYU
riday, January 8, 1999, 8:00 p.m.	Abravanel Hall
aturday, January 9, 1999, 8:00 p.m.	Abravanel Hall

KEITH LOCKHART	*Conductor*
GARRICK OHLSSON	*Piano*
NANCY TUNNICLIFFE	*Bagpipe*

MAXWELL DAVIES An Orkney Wedding, with Sunrise

DVOŘÁK Piano Concerto in G minor, Op. 33

Allegro agitato
Andante sostenuto
Finale: Allegro con fuoco

— INTERMISSION —

MENDELSSOHN Symphony No. 3 in A minor, Op. 56, "Scottish"

Andante con moto-Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero-Finale maestoso

Fazioli piano courtesy of Baldassin Performance Pianos

These performances are sponsered by Fred A. Moreton & Company - Surety Bonds - Employee Benefits.

Unless previously authorized, cameras and recording equipment of any kind are not allowed at Utah Symphony performances.

The total performance time is approximately two hours.

The Utah Symphony is funded in part by grants from Salt Lake County's Zoo, Arts and Parks Program, the Utah Arts Council and the Salt Lake City Arts Council.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 6, 1999 - 7:30 P.M.
Madsen Recital Hall

GUEST ARTIST RECITAL

Andrus Madsen
harpsichord

Program

Prelude	Free Improvisation
The Bells	William Byrd
	(1542-1623)
Pavan	Thomas Tomkins
The Hunting Galliard	(1572-1656)
A Sad Pavan for these Distracted Times	Thomas Tomkins
Est ce Mars	Jan Pieterszoon Sweelinck
	(1562-1621)
Prelude	Louis Couperin
Passacaille	(1626-1661)
XXV Ordre	François Couperin
La Visionaire	(1668-1733)
La Misterieuse	
La Monflambert	
La Muse Victorieuse	
Les Ombres Errantes	
From Book Two of the Well-Tempered Clavier	Johann Sebastian Bach
Praeludium et Fuga in F Major	(1685-1750)
Praeludium et Fuga in G Minor	
Praeludium et Fuga in C Major	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 8, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Ron Brough
percussion

Assisted by
Elizabeth Ruppe, *flutes*
Randall Beach, *snare drum*
Jay Lawrence, *vibes and timbales*
Stephan Lindeman, *piano*
Doug Wolf, *marimba*

Program

Dual Excursions
Mark Watters

Elizabeth Ruppe, *flute*

Storming the Battlement
Miami '61
James Middleton

Randall Beach, *snare drum*

Sunset Glow
David Samuels

Jay Lawrence, *vibes*

And Sammy Walked In
Michel Camillo

Stephan Lindeman, *piano*
Jay Lawrence, *timbales*

Alborado Del Gracioso
Maurice Ravel
arr. Uffe Savery, Morten Friis
& Max Leth

Doug Wolf, *marimba*

Beneath the Canopy Philip Parker

I. The Forest Beckons
II. Rivers Gently Flowing
III. Exotic Birds of Paradise
IV. Twilight Calmness / Song of the Orchid
V. Python Dance

Elizabeth Ruppe, *flutes*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, January 9, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Marin M. Wall
flute

Student of
Elizabeth Ruppe

Assisted by
Robin J. Hancock, *piano*
Mikell McKay, *harp*
Celeste Nebeker, *violin*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in E Minor, BWV 1034	Johann Sebastian Bach
Adagio ma non tanto	(1685-1750)
Allegro	
Andante	
Allegro	

Sonate	Jindrich Feld
Allegro giocoso	(b. 1925)
Grave	
Allegro vivace	

Intermission

Deux Interludes	Jacques Ibert
Andante espressivo	(1890-1962)
Allegro vivo	

Andante in C Major, K. 315	Wolfgang Amadeus Mozart (1756-1791)
Chant de Linos	André Jolivet (1905-1974)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 12, 1999 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Brian Stucki
cello

Student of
Gayle Smith

Assisted by
Dian Baker, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Suite No. 6 in D Major	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Gavottes 1 and 2	
Gigue	

pause

Sonata No. 2 in F Major, op. 99	Johannes Brahms
Allegro Vivace	(1833-1897)
Adagio Affetuoso	
Allegro Passionato	
Allegro Molto	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 12, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Alice Ann Ashton
violin

Student of
Vesna Gruppman

Assisted by
Marie Y. Ashton, *piano*
Jack S. Ashton, *violin*

Required for the degree Bachelor of Music with a Major in Performance

Program

The Devil's Trill	Guiseppe Tartini (1692-1770)
Concerto No. 1 in G Minor, op. 26 Adagio	Max Bruch (1838-1920)
Intermission	
Concerto, op. 28 Allegro moderato Air	Karl Goldmark (1830-1915)
Serenade for Two Violins in A Major, op. 92 Allegro non troppo	Christian Sinding (1856-1941)
Serenade for Two Violins in D Major Andante	Emanuel Moor (1863-1931)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 13, 1999 - 7:00 P.M.
Museum of Art

PRICE DUO

Deon Nielsen Price, ***composer/pianist***
Berkeley Allen Price, ***clarinetist***

Program

Three Piece Suite	Madeline Dring
Showpiece	
Romance	
Finale	
Piece en forma de Habañera	Maurice Ravel
Passacaglia and Allegra Barbara	Deon Nielsen Price
Aviary Suite	Deborah Kavasch
Peacock	
Eagle	
Ostrich	
Big Sur Triptych	Deon Nielsen Price
Sea Otters	
Redwoods	
Crags	
Le Cabridan from *Tableaux de Provence*	Paule Maurice

Intermission

Introduction, Theme, and Variations	Gioacchino Rossini
Mésurée Angelic Piano Pieces Playful from *Three Faces of Kim*	Deon Nielsen Price

The Girl with the Flaxen Hair	Claude Debussy
Prelude No. 1	George Gershwin/Cohn
Elegy	Sally Reid
Flight of the Bumble Bee	Nicolai Rimsky-Korsakov

BIOGRAPHIES

Berkeley A. Price is Assistant Professor (woodwinds/music education) at West Virginia Wesleyan College. He was the clarinet teaching assistant and earned both Masters and Doctor of Musical Arts degrees at the Eastman School of Music where he studied with Peter Hadcock, Eli Eban, and Kenneth Grant. Price's earlier studies were at Brigham Young University with Dr. David Randall, at the Colburn School at the University of Southern California with Yehuda Gilad, and at the Crossroads School of the Arts in Santa Monica where he performed in chamber ensembles with Yo Yo Ma and Heiichiro Ohyama. Annual solo and ensemble tours have taken him to Europe, Japan, Australia, New Zealand, Canada, and throughout the USA. His recordings are on the Tantara and Cambria labels and with the Opera Theatre of Rochester. A freelance performing and recording artist in Southern California, he regularly performs both standard and contemporary repertoire with the Price Duo. Dr. Price was on the music faculty at California State University, Dominguez Hills; has presented lecture-demonstrations on woodwind instruments on several college and university campuses; and as a public school instrumental music instructor, has developed the music curriculum plan for a secondary fine arts academy in California.

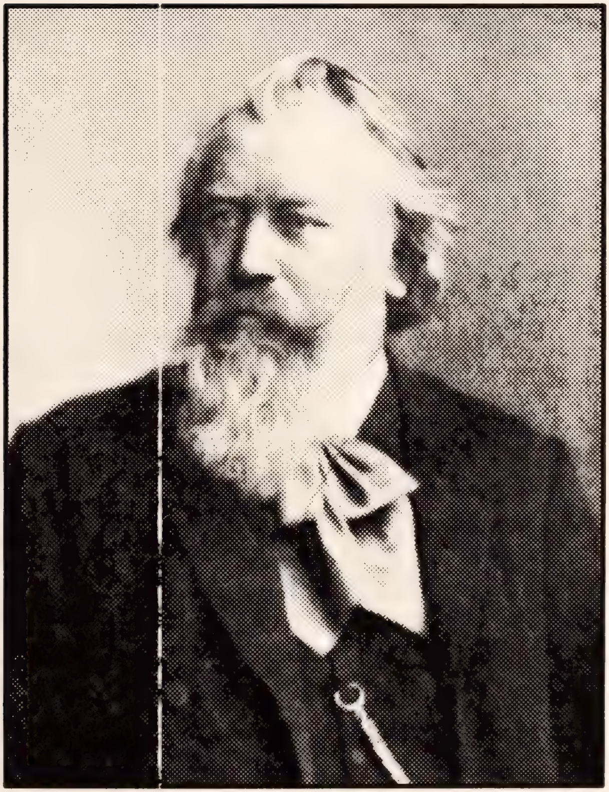
Deon Nielsen Price serves on the Executive Boards of the National Association of Composers, U.S.A. (NACUSA) and the International Alliance for Women in Music (IAWM). She has received international news coverage for her arts advocacy work as IAWM President. She is a prize-winning pianist, composer, lecturer and author, performing and lecturing as Resident Artist and Composer throughout the Americas and Europe under the auspices of Meet the Composer, Academia Pro Arte, the International Congress on Women in Music, the ECHOSPHERE Ensemble and the Price Duo. Her publications include SunRays, a compact disc of her compositions (Cambria Master Recordings); the texts, *Accompanying Skills for Pianists* and *SightPlay with Skillful Eyes* (Culver Crest Publications); articles in *Clavier* and *Keyboard Companion*; and many compositions (Culver Crest and Southern Music). Brigham Young University, the University of Michigan, and the University of Southern California granted her degrees with honors. Dr. Price's career as a music educator has been as a Lecturer at the University of California, Santa Barbara and at several California Community Colleges, and as Adjunct Associate Professor of Music at California State University, Northridge.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

An Evening of Brahms

Thursday, 14 January, 7:30 p.m.

Vesna Gruppeman, *violin*
Gayle Smith, *cello*
Laurence Lowe, *horn*
David Randall, *clarinet*
Susan Alexander-Boren, *soprano*
Dian Baker, *piano*



BYU School of Music
College of Fine Arts and Communications

de Jong Concert Hall
Harris Fine Arts Center

Proceeds go to scholarship fund
www.byu.edu/cfac

DESERET CHAMBER ARTISTS
present

An Evening of Brahms

Vesna Gruppman, ***violin***
Gayle Smith, ***cello***
Laurence Lowe, ***horn***
William Holman, ***clarinet***
Susan Alexander-Boren, ***soprano***
Dian Baker, ***piano***

Program

Trio in A Minor for Clarinet, Cello, and Piano, op. 114 — Johannes Brahms (1833-1897)
  Allegro
  Adagio
  Andante grazioso
  Allegro

Funf Lieder, op. 106 — Johannes Brahms
  Standchen
  Auf dem See
  Es hing der Reif
  Meine Lieder
  Ein Wanderer

Intermission

Trio in E-flat for Horn, Violin, and Piano, op. 40 — Johannes Brahms
  Andante
  Scherzo-Allegro
  Adagio mesto
  Allegro con brio

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BIOGRAPHIES

Vesna Gruppman

Violin

Vesna Stefanovic-Gruppman, the Yugoslavian born violinist, established her solo career at a very early age. Winner of the National Violin Competition in Yugoslavia six years in a row, Vesna has appeared as a performer on television and radio programs since age ten. At the age of 14, she received an Honorary Scholarship to study in Moscow's legendary Central Special Music School for Outstanding Young Musicians, followed by the Moscow Conservatory. She graduated with a Doctorate in Performance and a Gold Medal. Her teachers were David Oistrakh, Yuri Yankelevich and chamber music teachers M. Rostropovich and the Borodin Quartet. In 1976, Vesna won the International Violin Competition, launching her career as a soloist. At this early point in her career, she had already performed as soloist with major European Orchestras such as the Prague Philharmonic, Moscow Philharmonic and Munich Chamber Orchestra.

Vesna came to the United States in 1980 to join her husband, violinist Igor Gruppman (her classmate in Moscow), and to continue her career as a violin and viola soloist as well as a member of the Gruppman Duo.

She recently made her debut recording in London as a violist in an original version of a Brahms string quintet with the principal players of the Academy of St. Martin-in-the-Field. This year Vesna's concert tours include Canada with the Edmonton Symphony, Ukrain-Kiev Philharmonie and London-Beethoven Philharmonic. She also gave solo recitals in Germany, Prague and London. In the past few months, Vesna has performed as both violin and viola soloist in such prestigious halls as Wigmore Hall and St. James Square in London, Kiev Philharmonic Hall and Mozart's Bertranka in Prague.

Vesna is critically acclaimed in both national and international publications such as *American Record Guide, Classic CD Digest, Grammophone Magazine* and syndicated columns. *L.A. Times* critic wrote, "...drive and passion...elegant phrasing and burnish shimmer...sounds as a legacy of Oistrach himself." *San Diego Magazine* referred to Vesna and Igor Gruppman as "violin archangels" for their performance of Malcolm Arnold's Concerto for Two Violins. In 1992, the Duo's recording of Malcolm Arnold's concerto was Grammy honored and became a bestseller for Koch International.

Vesna is currently on the violin faculty of Brigham Young University's School of Music.

Gayle Smith
Cello

Gayle Smith began her cello career as a soloist in Russia after being a finalist at the 1970 International Tchaikovsky Competition. She began playing the cello at age nine and went on to study with Pablo Casals in Puerto Rico. She graduated from the University of California, Los Angeles, with a bachelor's degree in art history. While at the university, she studied cello with Gregor Piatigorsky. From 1966 to 1968 she studied at the Royal Academy of Music in London, spending her summers being coaches by Peter Grummer. After receiving a recital diploma from the academy, she studied with William Pleeth at the Guildhall School of Music.

In 1971 Ms. Smith gave debut recitals in London, Vienna, New York, and Los Angeles. She has performed throughout Scandinavia as a soloist with the Harmonien Orchestra in Norway. In addition, she has performed across much of Europe and the United States and in Australia, New Zealand, Africa, and Mexico. She has taught at four universities: the University of California, Irvine; the University of Utah; Canterbury University in New Zealand; and Brigham Young University. She currently teaches at Glendale Community College and performs regularly at the Park City International Music Festival.

Ms. Smith has recorded for Bay Cities and Genesis record companies. She is listed in several publications, including the International *Who's Who in Music* and *Men and Women of Achievement*.

Laurence Lowe
Horn

A prize winner at the 1996 McMahon International Solo Competition, Laurence Lowe has established a national reputation as a horn soloist, orchestral player, and teacher. He has been a soloist at five international horn workshops sponsored by the International Horn Society. Mr. Lowe has performed numerous recitals at colleges and universities throughout the United States. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Carnegie Hall, and the Blossom Festival in Cleveland. Mr. Lowe records extensively for motion pictures and television, and can be heard playing principal horn on many current motion pictures and television shows. He recently played solo horn in Chip Davis' "A Fresh Aire Christmas" video. He has recorded his first solo CD, an album of American sonatas for horn to be released by Tantara Records. Mr. Lowe is professor of horn at Brigham Young University.

William M. Holman
Clarinet

William M. Holman joined Brigham Young University as an associate professor of clarinet in the fall of 1997. He came from Jacksonville Beach, Florida, where he was an active performer in the First Coast Wind Ensemble and the Jacksonville Symphony. He taught clarinet at the University of North Florida, Jacksonville University, and Florida Community College at Jacksonville.

Mr. Holman graduated from the University of Iowa (DMA, MFA); (Catholic University in Washington, D.C. (MM); and Florida State University (BME). He was a member of the United States Army Band in Washington, D.C., and principal clarinetist with the Cedar Rapids Symphony and the National Symphony of Colombia in Bogotá. While in South America he was a founding member of the Bela Trio and the Quintet of the Americas. These two chamber groups toured Colombia, performing and recording for the National Radio of Colombia and the U.S. embassy.

Susan Alexander-Boren
Soprano

Of Susan Alexander-Boren's New York recital debut at Weill Recital Hall at Carnegie Hall, the *New York Times* reported that "in Zerbinetta's big aria *Grossmächtige Prinzessin*...Miss Alexander blossomed. Her text declamation took on a fresh authority...her theatrical instincts came alive, (and) her voice sounded even more pointed and secure." Ms. Alexander-Boren was presented in recital by the Center for Contemporary Opera after having won first prize in their 1986 international competition.

Ms. Alexander-Boren has shown an affinity for modern music; she created roles in world premiers of three operas by composer Murray Boren, *The Dead, Emma,* and *The Christymas Playe*. Most recently, Ms. Alexander-Boren created the role of the diva, Madame Sullivan in a concert reading of Murray Boren's *The Singer's Romance* at BYU.

Her repertoire encompasses such virtuostic roles as the Queen of the Night in *Die Zauberflöte* and Zerbinetta in *Ariadne auf Naxos* (both the original and revised versions) as well as such bel canto heroines as Amino in *La Sonnambula,* Elvira in *I Puritani,* and Lucia in *Lucia di Lammermoor*.

Ms. Alexander-Boren has sung with Triangle Opera Theater, Utah Opera, Opera West, Amato Opera, and Hell's Kitchen Opera. She has also appeared in concert with the Utah Symphony and the Orpheus Winds Ensemble.

Ms. Alexander-Boren joined the voice faculty of Brigham Young University in 1994. She is also currently studying speech pathology. She is a native of Sacramento, California, and an alumnus of Brigham Young University. She and her husband, composer Murray Boren and their children currently make their home in Orem, Utah where she serves as the Relief Society President of the Lakeview 3rd Ward.

Dian Baker
Piano

Dian Baker began studying the piano and violin at an early age in California. She made her violin debut at age 15, performing the premiere of the Malcolm Arnold Violin Concerto with the Burbank Symphony. She has since shared the stage with many distinguished artists, including Igor and Vesna Gruppman, Andres Cardenes, Marie-Theresa Chailley, Charles West, Bret Jackson, Laurence Lowe, and Lawrence Vincent. Her performances have been broadcast worldwide on radio and television in such countries as Japan, the Czech Republic, Pakistan, India, Bolivia, Colombia, and China.

For 12 years Ms. Baker was partner in a highly respected and successful duo with her late husband, cellist Roger Drinkall. Touring, concertizing, commissioning new music, recording extensively, performing classics, and reviving near-forgotten masterpieces gained an international reputation for the Drinkall-Baker Duo. The two served as official artistic ambassadors for the United States for 11 years, performing more than 900 concerts in over 30 countries. Ms. Baker has also performed for several charities, including the Deseret Foundation in Bolivia and the L'Hermitage Foundation in Los Angeles.

Ms. Baker is currently on the faculty of Brigham Young University, where she is head of the Collaborative Arts and Accompanying area. She has also been invited to teach master classes at the Shanghai Conservatory; Beijing Conservatory; Yamaha Music School in Malaysia; Calcutta School of Music; New Delhi School of Music; Bolivian National Conservatory; Lima Conservatory; the Hague American School; the American School in Leysin, Switzerland; and the Rimsky-Korsakov, Loja, Quito, and Cuenca Conservatories in Ecuador.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 15, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Murray Boren
composer

Assisted by
Beatrix Schneider, ***soprano***
David Denniston, ***horn***
Amanda Nixon, ***piano***
Ingrid Scherer, ***violin***
Martha Thompson, ***violin***
Nathan Jasinski, ***cello***
Stephen Jones, ***piano***

Program

Sonata No. 2 for Horn: "Horn Dances" (1998)

1. Jaunty
2. Smooth and free
3. Quick

David Denniston, *horn*

Three American Folk Songs (1997)

1. En I Had a Ribbon Bow
2. I Will Give My Love an Apple
3. On Yonder Hill

Beatrix Schneider, *soprano*
Amanda Nixon, *piano*

Sonata No. 2 for Violin (1998)

1. Moderato
2. Largo
3. Presto

Ingrid Scherer, *violin*

Intermission

Meditation and Dance (1998)

Douglas Bush, *organ*

Reverences (1979)

1. Isaiah 61:1-3
2. Isaiah 40:31
3. Isaiah 6:10-11
4. Psalm 139:23-24

Beatrix Schneider, *soprano*

Trio (1998)

1. Fantasy
2. Gentle
3. Fast

Martha Thompson, *violin*
Nathan Jasinski, *cello*
Stephen Jones, *piano*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 16, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Arden Hopkin
baritone

Assisted by
Rebecca Wilberg, *soprano*
Melinda Ammons, *soprano*
Sara Thomas, *soprano*
Robin J. Hancock, *piano*

Program

Prayers from the Ark (World Premiere Performance) — Fritz Berens (b. 1907)
Poetry by Carmen Bernos de Gastoldt
Translated by Rumer Godden

Noah's Prayer
Prayer of the Cock
Prayer of the Dog
Prayer of the Little Bird
Prayer of the Goldfish
Prayer of the Little Pig
Prayer of the Little Ducks
Prayer of the Foal
Prayer of the Lark
Prayer of the Donkey
Prayer of the Bee
Prayer of the Monkey
Prayer of the Butterfly
Prayer of the Giraffe
Prayer of the Owl
Prayer of the Cricket
Prayer of the Cat
Prayer of the Glow Worm
Prayer of the Mouse
Prayer of the Goat
Prayer of the Elephant
Prayer of the Ox
Prayer of the Ant
Prayer of the Tortoise
Prayer of the Horse
Prayer of the Raven
Prayer of the Dove
Noah's Prayer

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, January 20, 1999 - 7:30 P.M.
Madsen Recital Hall

THE FACULTY JAZZ QUINTET

Ray Smith, *saxophone and flute*
Jay Lawrence, *vibes, drums and percussion*
Steve Lindeman, *piano and keyboard*
Lars Yorgason, *bass*
Ron Brough, *drums, vibes, steel pan and percussion*

Program

I'm Beginning to See the Light	Duke Ellington
Freedomland	Russell Ferrante
Steepian Faith	Kenny Kirkland
And Sammy Walked In	Michel Camillo
She Gone There	Len "Boogsie" Sharpe
Bud Powell	Chick Corea
Let's Go Dancing	Victor Feldman
Tremors at Timpanogos	Jay Lawrence
I Get a Kick Out of You	Cole Porter

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, January 21, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Elizabeth Ruppe
flute

Assisted by
Ron Brough, ***percussion***
David Randall, ***clarinet***
Geralyn Giovannetti, ***oboe***
Jayne Galloway, ***piano***
Lars Yorgason, ***bass***
Jeff Price, ***jazz piano***

Program

Beneath the Canopy: Impressions of the Rain Forest — Philip Parker (b. 1953)
- The Forest Beckons
- Rivers Gently Flowing
- Exotic Birds of Paradise
- Twilight Calmness / Song of the Orchid
- Python Dance

Ron Brough, *percussion*

Kokopeli for solo flute — Katherine Hoover (b. 1937)

Games — Philip Parker
- Leap Frog
- Follow the Leader
- Hopscotch
- Tag

David Randall, *clarinet*

Intermission

Trio for flute, oboe, and piano — Madeleine Dring (1923-1977)

Allegro con brio
Andante semplice
Allegro giocoso

Geralyn Giovannetti, *oboe*
Jayne Galloway, *piano*

Suite for Flute and Piano — Claude Bolling

Baroque and Blue
Sentimentale
Fugace
Irlandaise
Veloce

Lars Yorgason, *bass*
Ron Brough, *drums*
Jeff Price, *piano*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, January 22, 1999 - 7:30 P.M.
Madsen Recital Hall

Baroque Chamber Music
performed by members of the

EARLY MUSIC ENSEMBLE
Douglas E. Bush, *director*

Assisted by
Herald Clark and Daron Bradford, *recorders*

Program

Concerto for Two Violins, Strings and Basso Continuo in D Minor, BWV 1043 — Johann Sebastian Bach (1685-1750)

- Vivace
- Largo ma non tanto
- Allegro

Ingrid Scherer and Martha Thompson, *solo violins*

Concerto in G Minor, RV 531 — Antonio Vivaldi (1678-1741)

- Allegro
- Largo
- Allegro

Nathan Jasinski and Brian Stucki, *solo cellos*

Brandenburg Concerto No. 4 in G Major, BWV 1049 — Johann Sebastian Bach

- Allegro
- Andante
- Presto

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 26, 1999 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Susan Deauvono
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin J. Hancock, *piano*
Sonia Walker, *violin*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Schon lacht der holde Frühling — Amadeus Wolfgang Mozart
(1757-1791)

Sonia Walker, *violin*

Nocturne — Joseph Marx
Die Elfe — (1882-1964)
Selige Nacht
Und gestern hat er mir Rosen gebracht

Tarentelle — Gaetano Donizetti
(1797-1848)

Tarantella - Intermezzo — Miguel Sandoval

La Danza — Gioachino Rossini
(1792-1868)

Bachianas Brasileiras No. 5 I. Aira (Cantilena) II. Danse (Martelo)	Heitor Villa-Lobos (1887-1959)

Orchestra of Violoncelli

Emma Farnsworth	Kathryn Price
Dorothy Hardin	Sterling Oaks
Nathan Jasinski	Brian Stucki
Andrew Moore	Ryan Swigert

David Dalton, *conductor*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, January 26, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Amy Eliza Harris
soprano

Student of
Rebecca Wilberg

Assisted by
Robin J. Hancock, *piano*
Marin Wall, *flute*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Cantata for Soprano and Flute	Alessandro Scarlatti
Recitative: Solitudine avvenne	(1660-1725)
Allegro più moderato: Io vimiro ancor vestite	
Recitative: Ma pur tra voi non trovo	
Allegro mosso: Una volta eri tu solo	

II

Poems by Friedrich von Matthisson	Franz Schubert
from *F. Schuberts Werke*, Serie 20, nos. 63-65	(1797-1828)
Stimme der Liebe	
Naturgenuss	
Die Sterbende	

Poems by Ludwig Kosegarten	Franz Schubert
from *F. Schuberts Werke*, Serie 20, no. 91-94	
Von Ida	
Die Erscheinung	
Die Täuschung	
Das Sehnen	

III

Mimi Pinson Provence Chanson de berger Connaisiez-vous mon hirondelle Hymne d'amour	Gabriel Pierné (1863-1937)

IV

Over the Rim of the Moon The Ships of Arcady Beloved A Blackbird Singing Nocturne	Michael Head (1900-1976)

V

A Little China Figure	Franco Leoni (1864-1949)
Frustration	Ernest Charles (1895-1984)
Someone is Sending Me Flowers	David Baker arr. Vignoles

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
SINFONIA

David Dalton, ***music director***
Gayle Smith, ***cello soloist***

Wednesday, January 27, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINFONIA

David Dalton, ***music director***
Gayle Smith, ***cello soloist***

Program

Concerto grosso, op. 6, no. 6 in G Minor — George Frideric Handel (1685-1759)

- Largo affettuoso
- A tempo guisto
- Musette: Larghetto
- Allegro
- Allegro

Concerto No. 3 in G Major for Cello and Strings — Luigi Boccherini (1743-1805)

- Allegro moderato
- Adagio
- Rondo quasi Menuetto

Gayle Smith, *cello*

Intermission

Overture to *L'isola disabitata* — Franz Joseph Haydn (1732-1809)

Symphony No. 38 in D Major, "Prague," K. 504 — Wolfgang Amadeus Mozart (1756-1791)

- Adagio - Allegro
- Andante
- Finale: Presto

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Concerto grosso, op 6, no. 6 in G Minor
by George Frideric Handel

Handel composed his twelve "Grand Concertos" of Opus 6 between September 29 and October 30 of 1739. Two years earlier he had suffered a mental and physical breakdown resulting from his Italian operas falling out of favor in England. He recovered quickly and began putting his energies into the English oratorio. Handel created the Opus 6 concerti to add variety to these oratorio concerts.

He modeled these concertos after those of Corelli to suit the old-fashioned tastes of the English. Concerto No. 6 is no exception. The five movements contain a fugue, a binary dance form, and in the third movement in E-flat Major, a "musette" alludes to a dance with drone accompaniment. (In the seventeenth century, "musette" was a bagpipe dance.)

Concerto No. 3 in G Major for Cello & Strings, G. 480
by Luigi Boccherini

During the 1770s, the Italian-born Luigi Boccherini was undoubtedly the leading composer in Spain. He composed eleven concertos for his own instrument, the cello. The G Major Concerto was published in Paris in 1770-71, together with three other concertos. Boccherini's distinct style, characterized by leisurely allegros, sensuous melodies, and idiomatic writing is evident from the outset. The first movement commences with a simple, unhurried melody stated by the soloist and violins. Cantabile melodies prevail throughout the work in addition to scalar and arpeggiated episodes performed by the soloist.

Overture to *L'isola disabitata*
by Franz Joseph Haydn

Passion, melancholy, subjectivity, and sentimentality. Each of these terms depict the *Sturm und Drang* (storm and stress) movement of the 1770s in which poets, artists, and composers reacted against the Enlightenment. The movement commenced in literature where the motto, "return to nature," conveyed an impetus to reject anything purely intellectual.

(over)

No composer felt the influence of this movement as keenly as Joseph Haydn. He composed the opera *L'isola disabitata* (The Deserted Island) at the end of this era, in 1779. The overture is considered the finest of his operas in that it personifies the terrible existence of the female characters, Costanza and Silvia, who are stranded on a deserted island. The libretto, by Pietro Metastasio, portrays Gernando, his wife Costanza, and her sister Silvia, sailing to join Gernando's father in the West Indies. A severe storm leaves them shipwrecked on a deserted island where Gernando is kidnapped by pirates. After three years he frees himself and returns with his friend Ernesto (Silvia's lover) to rescue the stranded women.

The overture, in four parts, begins with an intense, unison phrase in g minor. This introduction and the following allegro sections portray the harsh conditions exerted upon the stranded women. In the midst of this, a third section in G major provides a dramatic contrast to the stormy allegros. Here Haydn portrays Costanza's devotion and hope of an eventual reunion with her husband.

Symphony in D Major, "Prague," K. 504
by Wolfgang Amadeus Mozart

Mozart spent the last years of his life in Vienna (1782-91) where financial distress plagued his life. Indifferent patrons of the arts failed to appreciate his work, momentarily resulting in Mozart's insecure employment. It was in this setting that a mutual fondness developed between Mozart and the citizens of Prague. They repeatedly performed works such as *The Marriage of Figaro* with undying enthusiasm.

The first known performance of the Symphony No. 38 in D, K. 504, known as the "Prague Symphony," occurred in Prague on January 19, 1787. According to Franz Niemetschek, a resident in Prague and friend of Mozart, the symphony was received with great admiration.

This work, though commonly referred to as the "symphony without a minuet," exhibits Mozart's mature abilities in symphonic form. The opening movement consists of a lengthy introduction followed by a brilliant sonata allegro. Chromaticism defines the opening measures of the G major Andante, betraying Mozart's authorship. The finale, a racing Presto, returns to D Major, ending the work with light, tuneful themes.

—Sara Jane Thompson

Gayle Smith
Cello

Gayle Smith began her cello career as a soloist in Russia after being a finalist at the 1970 International Tchaikovsky Competition. She began playing the cello at age nine and went on to study with Pablo Casals in Puerto Rico, later performing in his master classes at both the University of California, Berkeley, and the Marlboro Festival in Vermont. Gayle Smith graduated from the University of California, Los Angeles, with a Bachelor of Arts degree in art history. While attending the university, she studied cello with Gregor Piatigorsky at the University of Southern California's Institute for Special Music Studies. From 1966 to 1968 she studied at the Royal Academy of Music in London and spent summers between Marlboro and Zurich, where she was coached by Peter Grummer. After receiving a recital diploma at the academy, she studied with William Pleeth at the Guildhall School of Music.

In 1971 Ms. Smith gave debut recitals in London, Vienna, and the New York Alice Tully Hall in Lincoln Center. She also made her debut as a soloist in Los Angeles performing the Shostakovich Cello Concerto No. 1 with the Glendale Symphony at the Music Center in the Dorothy Chandler Pavilion. She began a long standing association as a soloist with the Harmonien Orchestra in Bergen, Norway, which led to concerts throughout Scandinavia. She appeared as a soloist with many orchestras in Great Britain. In the mid-1970s she worked as a cellist and actress in two contemporary productions in Marseilles and Avignon, France, under director/playwrighter Antoine Bourseille, and performed on BBC Radio and TV.

Gayle Smith's concerts have taken her worldwide, from across the U.S. and throughout much of Europe to Australia, New Zealand, Africa, and Mexico. She has taught at four universities: the University of California, Irvine; the University of Utah; Canterbury University in New Zealand; and Brigham Young University.

Ms. Smith has recorded for Bay Cities and Genesis record companies. She enjoys performing chamber music with colleagues in Los Angeles and is an avid horticulturist, hikes, and researches native plants and wildflowers in high elevations in summer. She plays a modern cello designed after an Italian Ventiponi by the Bennings of Studio City, California. She is listed in several publications including the International Who's Who in Music and Men and Women of Achievement.

PERSONNEL

Violin I
Alison Unsworth,
concertmaster
Adrienne Dangerfield
Jennie Hawkes
Lisa Johnston
Amy Rosevear
Ingrid Scherer
Heidi Sorensen
Sara Jane Thompson

Violin II
Heidi Keith, *principal*
Kimberly Barney
Megan Graves
Catherine Grover
Allison Harrell
Melissa Price
Brynna Wilson

Viola
Travis Dastrup, *principal*
Tara Bates
Emily Bolles
Jason Bonham
James Guyman
Chris Lewis
Tessy Lund
Gina Ocampo

Cello
Ryan Swigert, *principal*
Nathan Jasinski
Whitney Stewart
Brian Stucki
Austin Williams

(String seating revolves)

Contrabass
Angela Cooley, *principal*
Tyler Johnson
Nathan Reese
Benjamin Young

Flute
Lisa Poll, *principal*
Emily Morris

Oboe
Zachary Smith, *principal*
Carrie Bills

Clarinet
Adam Ballif, *principal*
Gwen Tuft

Bassoon
Michael Dalby, *principal*
Mollie Forbes

Horn
Kamber Price, *principal*
Sonya Gray

Trumpet
Judd Berry, *principal*
Samuel Pierce

Timpani
Ngaio Palmer

Harpsichord
Robert-Jan August

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, January 28, 1999 - 7:30 P.M.
de Jong Concert Hall

WINTER CHOIRFEST

Brigham Young University Women's Chorus
Brigham Young University Concert Choir
Brigham Young University Singers
Brigham Young University Men's Chorus

Program

I

Salmo 150	Ernani Aguiar
Ubi caritas	Michael Sitton
I'll give my love an apple	Canadian Folkson arr. Imant Raminsh
Follow Me Down to Carlow	Irish Folksong arr. Percy E. Fletcher

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Cherilyn Worthen, ***conductor***
Christi Scrivner, ***piano***

II

Jubilate Deo, from **Tres Cantus Laudendi**	Mack Wilberg
Ye Were Sometimes Darkness, from **Requiem**	Randall Thompson
Make Our Garden Grow, from **Candide**	Leonard Bernstein

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, ***conductor***
Don Cook, ***organ*** **(BYU Faculty)**
Ryan Murphy and Douglas Ipson, ***piano***
Tiffany Bourgeois and Adam Richards, ***percussion***

III

Psalm 1: Blessed Is the Man	Kenneth L. Hicken
Music of the Night	
Song to the Moon	Antonin Dvorak arr. John Chorbajian
Der Abend	Johannes Brahms

Sink, thou beaming god,
The fields thirst for refreshing dew.
Weary horses pull the chariot down from the sky.
Thetis, the goddess, calls lovingly from the crystal ocean.
Swiftly springs the leader down from his chariot into her arms.
Cupid takes the reins, while the halting horses drink from the cool ocean.
The fragrance of night lifts to heaven
Followed by the hour of sweet resting and loving.
Phoebus, the loving one, rests.

Water Night	Eric Whitacre

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, ***conductor***
Dwight Bigler, ***piano***

IV

Brothers, Sing On!	Edvard Grieg
Fight the Good Fight With All Thy Might	John Gardner
Ave Maria Nathan Pacheco and John Shumway, *soloists*	Franz Biebl
Dry Bones	African-American Spiritual arr. Livingston Gearhart
Whistle, Maggie Whistle	American Folk Song arr. David Stocker
The Spirit of God Like a Fire is Burning	Anonymous Hymn Tune arr. Mack Wilberg

Nathan Pacheco, Matthew Tollestrup, and John Preator, *soloists*

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, ***conductor***
Ryan Murphy and Douglas Ipson, ***piano***
James Kasen, ***organ***

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, February 2, 1999 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Victoria Ferris
violin

Student of
Igor and Vesna Gruppman

Assisted by
Dian Drinkall, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita No. 3 in E Major, BWV 1006 — Johann Sebastian Bach
    Preludio — (1685-1750)

Sonata in D Major, op. 137, no. 1 — Franz Schubert
    Allegro molto — (1797-1828)
    Andante
    Allegro vivace

Caprice No. 7 — Pierre Rode
    Moderato — (1774-1830)

Intermission

Five Melodies, op. 35bis — Sergei Prokofiev
    Andante — (1891-1880)
    Lento, ma non troppo
    Animato, ma non allegro
    Allegretto leggero e scherzando
    Andante non troppo

Concerto No. 2 in D Minor, op. 22 — Henryk Wieniawski
    Allegro moderato — (1835-1953)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 3, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Walter B. Birkedahl
double bass

Assisted by
Dian Baker, *piano*

Program

Air, from Orchestral Suite No. 3 in D Major	Johann Sebastian Bach (1685-1750)
Sonata in A Minor, D. 385 Allegro moderato Andante Menuetto Allegro	Franz Schubert (1797-1828) trans. Birkedahl

Intermission

Melodia	Giovanni Bottesini (1823-1889)
Valse Miniature	Serge Koussevitzky (1874-1951)
Habanera	Maurice Ravel (1875-1937)
Poucha Dass	Francois Rabbath (b. 1931)
Fantasy on Themes by Erroll Garner Andante nebuloso Allantement	Bar Hedlik (b. 1950)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 5, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Jennifer Hillam
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker, ***piano***
Benjamin Crandall, ***harpsichord***
Ryan Swigert, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonatina I	Georg Philipp Telemann (1681-1767)
Andante Allegro Largo Vivace	
Introduction and Variations, op. 160 on *Trockne Blumen*	Franz Schubert (1797-1828)

Intermission

Kokopeli	Katherine Hoover (b. 1937)
Sonata No. 1 in E Minor Allegro Adagio Allegro ma non troppo	François Devienne (1759-1803)
Sonatine	Henri Dutilleux (b. 1916)

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
YOUNG ARTISTS IN VOICE

Saturday, February 6, 1999
7:00 P.M.
Provo Tabernacle

BIBLIOGRAPHIES

Darrell Babidge, an international student from England, is currently completing his Master's degree in Vocal Performance. Whilst at BYU he has sung the role of Guglielmo in *Cosi fan tutte.* He has also sung the title role of Britten's *Owen Wingrave* and two other major roles at the GlyndeBourne Festival Opera.

Leah Florence,recently returned from an LDS mission to Siberia, is a senior at Brigham Young University pursuing a Bachelor of Music degree in Vocal Performance and Pedagogy and Russian Literature. She has performed in opera and music theatre productions at BYU and at Cal State Northridge and Moorpack College. Her rolls include Ruth in *Pirates of Penzance,* Princess Ida in *Princess Ida,* and Pauline in *La Vie Parriesiene.*

Thomas Glenn is from Calgary Alberta Canada. His roles include Camille in *The Merry Widow,* Fenton in *The Merry Wives of Windsor,* and Ferrando in *Cosi fan tutte.* He also sang Evangelist in Bach's *St. Matthew Passion* with the BYU Early Music Ensemble and looks forward to singing Evangelist again in the *St. John Passion* this March.

Olivia Suzanne Garcia is a junior pursuing a Bachelor of Music degree in Vocal Performance. She is currently studying with Dr. Lawrence Vincent and has formerly studied with Susan Alexander-Boren. Included in Olivia's opera repertoire are the roles of Dorabella in Mozart's *Cosi fan tutte* and Meg Page in Nicolai's *The Merry Wives of Windsor.* Olivia has served a Latter-day Saint mission in Spain, Bilbao.

Tenor Isaac Hurtado has performed as Ferrando in *Cosi fan tutte,* Camille du Rosillon in *The Merry Widow,* Fenton in *The Merry Wives of Windsor,* and Parpignol in *La Boheme* on the BYU stage. His professional work consists of Gherardo in *Gianni Schicchi,* tenor soloist in Beethoven's 9th, and "The Son" in *Vlast,* for the Utah Opera Company.

Jeanne Kerry has studied vocal performance at Brigham Young University for five years. Currently a student of Dr. Lila Stuart-Bachelder, Jeanne has been a soloist with the BYU Concert Choir, BYU Men's Chorus and the Utah Symphony. The recipient of the 1998 Louise Wimmer and Callis-Spilsbury awards, she has performed the roles of Leticia in *The Old Maid and the Thief,* and Fiordiligi in *Cosi fan tutte.* Jeanne will graduate in August of 1999 and plans to study voice in Pittsburgh.

Emily McCormick Malinka is a second year graduate student in music at Brigham Young University. She received her Bachelor's degree in Vocal Performance and Pedagogy cum laude from BYU in 1997. Among her on-campus performances are Fiordiligi in Mozart's *Cosi fan tutte,* Alice Ford in *The Merry Wives of Windsor* by Otto Nicolai, and Nella in Puccini's *Gianna Schicchi.*

Lindsay Robison is currently a graduate student in vocal performance at Brigham Young University. Her leading opera roles include Mozart's Dorabella, Nikolai's Alice Ford, Menotti's Celie, and most recently the part of the Mother in *Amahl and the Night Visitors* for the Utah Lyric Opera Society. Vocal awards include the 1998 Ariel Bybee award, and first place in the advanced division at the NATS convention, Southern Utah Chapter 1998. Lindsay served a full-time Latter-day Saint mission in Russia. She received her undergraduate degree in Woodwind performance from Brigham Young University in August of 1998.

Sara Thomas will graduate in Vocal Performance with a minor in Italian in August of 1999. She has had various lead roles in opera scenes and sang Barbarina in the mainstage production of *The Marriage of Figaro.* She served in the Italy, Padova mission for the LDS church, where she sang five recitals in Florence, Verona, and Venice. She is a student of Dr. Arden Hopkin.

Baritone Shane Warby has sung numerous roles in both opera and musical theater during his short student career including Figaro in *The Marriage of Figaro,* The Narrator in *Into the Woods,* and Harold Hill in *The Music Man.* He and his wife, Tracy, currently reside in Lehi, Utah. Shane is a senior in voice performance and pedagogy.

BRIGHAM YOUNG UNIVERSITY YOUNG ARTISTS IN VOICE

Program

Come Scoglio (*Cosi fan tutte*)	Mozart
Hai Luli	Viardot
Ride on King Jesus	Carter

Jeanne Coventry Kerry, *soprano*
Ryan Murphy, *piano*

Klänge der Heimat (*Die Fledermaus*)	Strauss
Il est Doux, il est Bon (*Herodiade*)	Massenet
Children of the Wind (*Rags*)	

Lindsay Robison, *soprano*
Dwight Bigler, *piano*

Seguidilla	Murciana
Au Printemps	Gounod
Non piu Mesta (*La Cenerentola*)	Rossini

Olivia Suzanne Garcia, *soprano*
Dwight Bigler, *piano*

A Prayer	Rachmaninoff
Je dis que rien ne m'épouvante (*Carmen*)	Bizet

Leah Florence, *soprano*
Amy Astle, *piano*

Una Furtiva Lagrima (*L'Elisir d'Amore*)	Donizetti
Lonely House	Weill
Sin tu Amor	Sandoval

Isaac Hurtado, *tenor*
Amy Glenn, *piano*

Votre Toast, je peux vous le rendre (*Carmen*)	Bizet
Na nivy zholtie	Tchaikovsky
A Bit of Earth (*Secret Garden*)	Simon/Norman

Shane Warby, *baritone*
Cynthia Heideman, *piano*

Durch Zärtlichkeit (*Die Entführung aus deme Serail*)	Mozart
The Silver Aria (*The Ballad of Baby Doe*)	Moore
Paysage Sentimental	Debussy

Sara Thomas, *soprano*
Dwight Bigler, *piano*

Ich baue ganz (*Die Entführung aus dem Serail*)	Mozart
Enchantement	Massenet
Erlkönig	Schubert

Thomas Glenn, *tenor*
Amy Glenn, *piano*

O Tod, wie bitter bist du	Brahms
Why do the Nations (*Messiah*)	Handel
Pitkin's Song (*On the Town*)	Bernstein

Darrell Babidge, *baritone*
Amy Glenn, *piano*

Ernani, involami (*Ernani*)	Verdi
Auf dem Wasser zu singen	Schubert
The Prayer of the Butterfly	Kirk

Emily McCormick Malinka, *soprano*
Dwight Bigler, *piano*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

***

Judges for this evening's Competition:

Robert Breault
Diana Walker
Ralph Woodward

***

Vocal Recitals and Related Activities
Winter Semester 1999

February 12	7:30	Metropolitan Opera Finals, Cathedral of the Madeleine
February 23	7:30	Clayne Robison, "Sabbath Song Recital"
February 27	7:30	Ruth Christensen, Guest Recitalist
March 19	6:00	Candice Johnson, Senior recital
	7:30	Larke Cowart & Jeanne Kerry, Senior recitals
March 24	7:30	Amanda Hall, Senior recital
	9:00	Rachelle Harmon, Senior recital
March 27	6:00	Courtney Atack, Senior recital
	7:30	Lindsay Robison, Senior recital
	9:00	Darrell Babidge, Graduate recital
April 2	7:30	Erin Lochhead, Graduate recital
	9:00	Kathryn Monson, Senior recital
April 7	7:30	Sara Thomas, Senior recital
	9:00	Isaac Hurtado, Senior recital

***

BYU Performing Arts Series • College of Fine Arts and Communications

NEXUS

Global Music • Master Percussionists

Russell Hartenberger, Robin Engelman, John Wyre, Bob Becker, and William Cahn

Saturday, February 6, 7:30 p.m.
Madsen Recital Hall • Harris Fine Arts Center

NEXUS

Bob Becker
Bill Cahn
Robin Engelman
Russell Hartenberger
John Wyre

Program

Music for Pieces of Wood (1973)	Steve Reich (b. 1936)
Marubatoo (1988)*	John Wyre (b. 1941)
The Birds (1980)*	Bill Cahn (b. 1946)
Tongues*	Traditional (Zimbabwe) arr. Nexus

Intermission

Fra Fra*	Traditional (Ghana) arr. Nexus
One Last Bar, Then Joe Can Sing (1994)**	Gavin Bryars (b. 1943)
Novelty Ragtime Selections*	arr. Bob Becker and Bill Cahn

*Recorded on "NEXUS" label compact discs - distributed in the U.S.A. by Albany Music Distributors
915 Broadway, Albany NY 12207, Tel. (518-436-8814)
**Recorded on compact disc by NEXUS (POINT CD#454 126-2)

NEXUS Representative: BETSY M. GREEN ASSOCIATES, INC.
36 Hampshire Road, Wayland, MA 01778 U.S.A. Tel: (508) 358-2939

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

NEXUS

Since their first all improvised concert in 1971, NEXUS has been captivating audiences with an eclectic mix of music drawn from all over the globe. The ensemble's five original members - Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre - perform a repertoire that includes contemporary percussion masterworks, ragtime, world music, group improvisations, and compositions by the members themselves. The ensemble's virtuosity, innovative programming and insatiable musical curiosity have inspired compositions from some of the greatest composers of our time.

PROGRAM NOTES

Music for Pieces for Wood

Music for Pieces of Wood relies on the composer's process of "rhythmic construction," or substitution of beats for rests in a rhythmic pattern. The piece requires five performers each playing a tuned pair of large wooden dowels called claves. One player maintains a steady pulse throughout the piece while another performs a short rhythmic pattern over and over. One by one the other players build up this same pattern one note at a time, but several beats out of phase with the original pattern. This process is carried out in three sections with patterns of six, four, and three beats.

Marubatoo

Marubatoo is an expansion of "Maruba," commissioned by Ex Tenebris with the support of the Ontario Arts Council. "Maruba" is a recent composition for marimba and tuba, written for Beverly Johnston and Scott Irvine in the summer of 1987. In developing "Maruba" for NEXUS, I have given the melody (tuba line) to the bass marimba and have added crotales (tuned antique cymbals) to support the melodic line. I have also added two other marimba parts and a vibraphone part so there are three voices that support the melodic lines in the bass marimba and crotales. *Marubatoo* was completed in October 1988. (Notes by John Wyre)

The Birds

Originally composed in 1979 for NEXUS, the piece is scored for harmonicas, cymbals, gongs, piano, and over fifty different bird whistles collected from all over the world. Included among the whistles are various types of nightingale, dove, turkey, duck, goose, loon, and quail calls. The fully orchestrated version of The Birds was completed in 1983.

There are two primary contrasting musical elements to the work. The first is a simple C minor cadence played by the orchestra and suggesting a link to the solemnity of the symphonic music of European romanticism. The second element consists of an overlying montage of distinctly non-symphonic sounds - sometimes beautiful, sometimes raucous and absurd - made by the bird whistles (most of which are in reality nothing more than miniature flutes and oboes). It is the interaction between these two musical extremes - the profound and the frivolous - that the piece seeks to stimulate both contemplation and humor in the listener. (Notes by Bill Cahn)

Tongues

The featured voice in this music is the African mbira, an instrument whose name literally translates as "tongues," albeit tongues of metal rather than flesh. It is a type of plucked idiophone found throughout Africa and sometimes called a "thumb piano" in the west. The mbira performing the leading part is a 22-keyed Shona mbira, known as "mbira dza Vadzimu" (mbira of the ancestral spirits). Accompanying instruments include a marimbula (bass mbira from the Caribbean Islands), gankogui (iron bell), Axatse (gourd rattle) and a drum.

The music is NEXUS' own interpretation of a traditional Zimbabwean melody. In the Shona culture of Zimbabwe, the mbira is strongly associated with memories of departed ancestors and with the experience of *remembering* in general.

Fra Fra

This is a piece shaped by some of the rhythmic patterns of the FraFra people of northern Ghana. These patterns create an interplay of traditional drums (the talking drum "donno" and the snare drum "brekete") and an accompaniment for the panpipes.

One Last Bar Then Joe Can Sing (A Homage To Deagan)

Written for NEXUS to whom it is dedicated, this piece is a reflection on aspects of percussion history, both personal and musical. The members of NEXUS are my personal friends (I played in the Steve Reich Ensemble with Russ Hartenberger in 1972) and I have known their playing as an ensemble for more than 15 years. What I chose to focus on relates more to their musicality than their extraordinary musical skills. The piece starts from the last bar at the end of the first part of my opera *Medea*, a very short coda for percussion quintet (untuned) which is progressively fragmented until it is taken over by the tuned percussion instruments gradually evolving into an extended aria for the "Songbells" with other metallophones. The piece serves as a kind of homage to the instrument maker J.C. Deagan - the Stradivarius of the tuned percussion family and close collaborator with Percy Grainger in the development of tuned percussion music between the wars. The rare 3-octave set of "Songbells" which NEXUS owns is one of his particularly fine instruments. (Notes by Gavin Bryars)

Novelty Ragtime Selections

During the "roaring" 1920s an exciting kind of ragtime music became the rage in North America. Popularly known as "novelty ragtime," this music was associated with the various dance styles in vogue at the time. Highly technical, often programmatic and certainly speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Propelled by the newly-invented phonograph, the xylophone as a solo instrument enjoyed a true golden age during the 1920s and 1930s. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and in animated cartoons and motion pictures. The selections on this program are a typical sampling from that era of great energy and positive spirit.
(Notes by Bob Becker)

Thursday, February 11, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Nathan Fifield
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a major in Performance

Program

Sonata in D Major, op. 28	Ludwig van Beethoven
Allegro	(1770-1827)
Andante	
Allegro vivace	
Allegro ma non troppo	
Isolda's Leibestod	Richard Wagner
from *Tristan und Isolde*	(1813-1883)
	transcr. Franz Liszt
Ten Pieces from *Romeo and Juliet*, op. 75, no. 1	Sergei Prokofiev
1. Folk Dance	(1891-1953)
2. Scene	
3. Minuet	
4. The Young Juliet	
5. Masks	
6. The Montegues and Capulets	
7. Friar Lawrence	
8. Mercutio	
9. Dance of the Girls with Lillies	
10. Romeo and Juliet Before Parting	

In the event of an emergency, please note the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 12, 1999 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Kristi Meyers
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker, *piano*
Ingrid Scherer, *violin*
Chris Lewis, *viola*
Megan Boyle, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in B Minor, BWV 1030	Johann Sebastian Bach
Andante	(1685-1750)
Largo e dolce	
Presto	
Quartet in D Major, K. 285	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Adagio	
Rondo	

Intermission

Black Anemones	Joseph Schwantner
	(b. 1943)

Sonatine	Henri Tomasi (1901-1971)

- I. Prélude et Scherzo
- II. Pastorale
- III. Final - Capriccio

Sonata, op. 14	Robert Muczynski (b. 1929)

- I. Allegro deciso
- II. Scherzo
- III. Andante
- IV. Allegro con moto

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 13, 1999 - 6:00 P.M.
Madsen Recital Hall

KÜLOWAN QUINTET
A.K.A. Milwaukee Quintet

Martha Thompson, *violin*
Tricia Hopkins, *violin*
Dianna Rhodes, *viola*
Emily Brown, *viola*
Emma Farnsworth, *cello*
Nathan Jasinski, *cello*
Joseph Hopkins, *manager*

Program

Souvenir de Florence for String Sextet, op. 70	Pyotr Tchiakovsky
Allegro vivace	(1840-1893)
Quintet in C Major, op. 163	Franz Schubert
Allegro, ma non troppo	(1797-1828)
Adagio	
Scherzo: Presto Trio: Andante sostenuto	
Allegretto	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, February 17, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Aaron Flood
organ

Student of
Douglas Bush

Assisted by
Rachel Bakes, ***violin***
Jennie Hawkes, ***violin***
Nathan Jasinski, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Tocatta in E Minor	Johann Pachelbel (1653-1706)
Fugue in E Minor	Johann Heinrich Buttstedt (1666-1727)
Orgelbüchlein Wir danken dir, Herr Jesus Christ, BWV 623 O Mensch, bewein dein Sünde gross, BWV 622 Wer nur den lieben Gott lässt walten, BWV 642	Johann Sebastian Bach (1685-1750)
Concerto del Sigr. Tomaso Albinoni in F Major, LV 126 (Allegro) (Adagio) (Allegro)	Johann Gottfried Walther (1684-1748)
Le Bon Pasteur	Dom Paul Benoit (1893-1979)

Two Church Sonatas Sonata in C Major, KV 328 Sonata in C Major, KV 336	Wolfgang Amadeus Mozart (1756-1791)
Vision, op. 156, no. 5	Joseph Gabriel Rheinberger (1839-1901)
Hommage á Messiaen (1981)	McNeil Robinson (b. 1943)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 19, 1999 - 7:30 P.M.
Madsen Recital Hall

Baroque Chamber Music
performed by members of the

EARLY MUSIC ENSEMBLE
Douglas E. Bush, ***director***

Program

Brandenburg Concerto No. 5 in D Major, BWV 1050 — Johann Sebastian Bach (1685-1750)
Allegro
Affettuoso
Allegro

Ingrid Scherer, *violin*
Katie Hammond, *flute*
Earl Cahill, *harpsichord*

Concerto for Two Horns in F Major, op. 48, no. 6, Pin 321 — Antonio Vivaldi (1678-1741)
Allegro
Larghetto
Allegro

Mathew Croft and Kamber Price, *horn*

Concerto for Oboe and Violin in C Minor, BWV 1060 — Johann Sebastian Bach
Allegro
Adagio
Allegro

Melissa Oxborrow, *oboe*
Rachel Bakes, *violin*

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051 — Johann Sebastian Bach
[Allegro]
Adagio, ma non tanto
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 20, 1999 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Mollie Forbes
bassoon

Student of
Christian Smith

Assisted by
Alicia Kaelin, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in E Minor, F. III, no. 6	Antonio Vivaldi
Allegro poco	(1680-1743)
Andante	
Allegro	
Six Studies in English Folksong	Ralph Vaughan Williams
Adagio	(1872-1958)
Andante sostenuto	
Larghetto	
Lento	
Andante tranquillo	
Allegro vivace	

Intermission

Romance, op. 62	Edward Elgar
	(1857-1934)
Concerto in F Major, op. 75	Carl Maria von Weber
Allegro non troppo	(1786-1826)
Adagio	
Rondo	

BRIGHAM · YOUNG · UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
SABBATH SONG III

A Recital of New Sacred Art Songs of the Latter-day Saints

Clayne W. Robison, ***baritone***
Ryan Murphy, ***piano***
Brian Stucki, ***cello***

Assisted by
Heather Chipman, ***soprano***
Tad Harris, ***baritone***
Isaac Hurtado, ***tenor***
Nathan Northrup, ***tenor***
Lindsay Robison, ***soprano***
Brian Stucki, ***tenor***
Meredith Taylor, ***baritone***
David Thomas, ***baritone***
Leslie Walker, ***soprano***
Shane Warby, ***baritone***
Emily Winings, ***soprano***

Tuesday, February 23, 1999
7:30 P.M.
Madsen Recital Hall
Harris Fine Arts Center

Because of the sacred nature of *Sabbath Song,* we feel applause will not be appropriate.

*Sabbath Song**
A Recital of New Sacred Art Songs of the Latter-day Saints

I Saw a Mighty Angel Fly	Text: Anonymous, ca. 1840 Music: Marcus Smith, b. 1962 CONGREGATIONAL HYMN
INVOCATION	
Lead Kindly Light	Text: John Henry Newman, 1801-1890 Music: John B. Dykes, 1823-1876 Setting: Dan Carter, b. 1955 **Clayne W. Robison, *baritone***
Joseph's Prayer	Text: George Manwaring, 1854-1889 Music: Sylvanus Billings Pond, 1792-1871 Setting: Merrill Bradhsaw, b. 1929 **Nathan Northrup, *tenor***
There is A Green Hill	Text: Cecil Frances Alexander, 1818-1895 Music: John H. Gower, 1855-1922 Setting: Dan Carter, b. 1955 **David Thomas, *baritone***
To Christ Crucified	Text: Anonymous, ca. 1550 Music: David Fletcher, b. 1962 **Clayne W. Robison, *baritone***
Where Can I Turn for Peace?	Text: Emma Lou Thayne, b. 1924 Music: Joleen G. Meredith, b. 1935 Setting: James C. Kasen, b. 1956 **Heather Chipman, *soprano***
I Stand All Amazed	Text & Music: Charles H. Gabriel, 1856-1932 Setting: David Fletcher, b. 1962 **Shane Warby, *baritone***
Come Thou Fount of Every Blessing	Text: Robert Robinson Music: Wyeth's Repository of Sacred Music, 1813 Setting: David Fletcher, b. 1962 **Lindsay Robison, *soprano***

PLEASE DEPOSIT THIS BALLOT IN THE BOX AS YOU LEAVE THE RECITAL HALL

Which of these songs would you particularly like to see printed / recorded in our next **Sabbath Song** Publication?

	No	Possibly	Probably	Definitely	Comment to the Composer
Lead Kindly Light					
Joseph's Prayer					
There is a Green Hill Far Away					
To Christ Crucified					
Where Can I Turn for Peace?					
I Stand All Amazed					
Come Thou Fount of Every Blessing					
Amazing Grace					
Jesus, My Savior True					
In My Earthly House					
Jesus, Lover of My Soul					
A Poor Wayfaring Man of Grief					
Little Lamb					
Secret Prayer					
The Lord Is My Shepherd					
Precious Savior					
Each Life that Touches Ours for Good					
All Creatures of Our God and King					
O My Father					
How Gentle God's Commands					
If You Could Hie to Kolob					

If you would like notice of the publication of the next Sabbath Song, please print you name below:

Name:

Address:

Street:

City:

State: Zip:

Amazing Grace	Text & Music: John Newton` Setting: David Fletcher, b. 1962 **Meredith Taylor, *baritone***
Jesus, My Savior True	Text & Music: Orson Pratt Huish, 1851-1932 Setting: Robet Lee Rowberry, b. 1955 **Nathan Northrup, *tenor***
In My Earthly House	Text: Lloyd T. Hanson Music: A. Laurence Lyon, b. 1934 **Leslie Walker, *soprano***
Jesus, Lover of My Soul	Text: Charles Wesley, 1707-1788 Music: Rick McFarland, b. 1970 Marcus Smith, b. 1962 **Clayne Robison, *baritone***
A Poor Wayfaring Man of Grief	Text: James Montgomery, 1771-1854 Music: George Coles, 1792-1858 Setting: David Fletcher, b. 1962 **Lindsay Robison, *soprano***
Little Lamb	Text: William Blake, 1757-1827 Music: Walter Birkedahl, b. 1950 **Brian Stucki, *tenor***
Secret Prayer	Text: Hans Henry Petersen, 1835-1909 Music: Marcus Smith, b. 1962 **Shane Warby, *baritone***
The Lord Is My Shepherd	Text: Psalm 23 Music: Lynn S. Lund, b. 1942 **Emily Winings, *soprano***
Each Life That Touches Ours for Good	Text: Karen Lynn Davidson, b. 1943 Music: A. Laurence Lyon, b. 1934 **Isaac Hurtado, *tenor***
All Creatures of Our God and King	Text: St. Francis of Assisi, 1182-1226 Transl: William H. Draper, 1855-1933 Music: German Melody Setting: David Fletcher, b. 1962 **Isaac Hurtado, *tenor***

O My Father	Text: Eliza R. Snow, 1804-1887 Music: James McGranahan, 1840-1907 Setting: Adam Dawson, b. 1974 **Tad Harris,** ***baritone***
How Gentle God's Commands	Text: Philip Doddridge, 1702-1751 Music: Marcus Smith, b. 1962 **Clayne W. Robison,** ***baritone***
If You Could Hie to Kolob	Text: William W. Phelps, 1792-1872 Music: English Melody Arr.: Ralph Vaughan Williams, 1782-1958 Setting: David Fletcher, b. 1962 **Clayne W. Robison,** ***baritone***
Great God, Attend While Zion Sings	Text: Isaac Watts, 1674-1748 Music: Marcus Smith, b. 1962 CONGREGATIONAL HYMN

BENEDICTION

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Wednesday, February 24, 1999 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Christopher R. Lewis
viola

Student of
David Dalton

Assisted by
Jayne Galloway, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in F Minor, op. 120, no. 1	Johannes Brahms
Allegro appasionato	(1833-1897)
Andante un poco adagio	
Allegretto grazioso	
Vivace	
Jamaican Rumba	Arthur Benjamin/Primrose
	(1893-1960)
Der Schwanendreher	Paul Hindemith
I. Langam - Mässig bewegt	(1895-1963)
"Between Mountain and Valley"	
II. Sehr ruhig - Fugato	
"Weep now, linden tree"	
III. Mässig schnell - Ruhig bewegt	
"Are You the Swanturner?"	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 25, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Douglas E. Bush
organ

Music of Johann Sebastian Bach
(1685-1750)

Program
Allabreve in D Major, BWV 589

Gelobet seist du, Jesu Christ, Fughetta, BWV 697
Congregational Hymn - Gelobet seist du, Jesu Christ
Gelobet seist du, Jesu Christ, BWV 722

Trio in D Minor, BWV 583

Three Chorales from "The Leipzig Eighteen"
O Lamm Gottes unschuldig, BWV 656
Von Gott will ich nicht lassen, BWV 658
Komm, Gott Schöpfer, heiliger Geist, BWV 667

Prelude and Fugue in B-flat Minor, BWV 867

Concerto in G Major, BWV 592
[Allegro]
Grave
Presto

Herr Jesu Christ, dich zu uns wend, BWV 709
Congregational Hymn - Herr Jesu Christ, dich zu uns wend
Herr Jesu Christ, dich zu uns wend, BWV 726

Prelude and Fugue in G Major, BWV 541

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, February 25, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Erin Shumate
horn

Student of
Laurence Lowe

Assisted by
Mike Hill, ***piano***
Amanda Nixon, ***piano***
Andra White, ***piano***
Elizabeth Young, ***oboe***
Mark Givens, ***horn***
Ingrid Scherer, ***violin***
Rosalie Lund, ***violin***
Chris Lewis, ***viola***
Ryan Swigert, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Georgian Dance	S. Tintsadse (b. 1925)
Trio in A Minor for Oboe, Horn, and Piano, op. 188 Adagio Finale	Carl Reinecke (1824-1910)
Horn Concerto No. 2 Allegro Andante con moto Rondo: Allegro molto	Richard Strauss (1864-1949)

Intermission

Sextet, op. 81b
Allegro con brio
Adagio
Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 26, 1999 - 6:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Amman Starr
violin

Student of
Vesna Gruppman

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita in D Minor	Johann Sebastian Bach
Allemande	(1685-1750)
Corrente	
Sarabande	
Gigue	
Cavatina, op. 85, no. 3	Joachim Raff
	(1822-1882)
Concerto No. 2	Louis Spohr
	(1784-1859)

pause

Concerto in C Major, op. 48	Dmitry Kabalevsky
Allegro molto e con brio	(1904-1987)
Andantino Cantabile	
Vivace giocoso	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, February 26, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Kathleen Ludlow
violin

Student of
Cynthia Richards

Assisted by
Jayne Galloway, *piano*
Ryan Swigert, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 5 in A Major — George Frideric Handel (1685-1759)
Adagio
Allegro
Largo
Allegro

Sonata in A Major, K. 526 — Wolfgang Amadeus Mozart (1756-1791)
Allegro molto
Andante
Presto

Caprice in D Major — Federigo Fiorillo (1753-1823)

La plus que lente — Claude Debussy (1862-1918)

Concerto in C Major, op. 48 — Dmitri Kabalevsky (1904-1987)
Allegro molto e con brio
Andantino cantabile
Vivace giocoso

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 27, 1999 - 2:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Elizabeth Ann Young
oboe

Student of
Geralyn Giovannetti

Assisted by
Andra Kay White, ***piano***
Erin Shumate, ***horn***
Jeremy Woolstenhulme, ***violoncello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Minor — Georg Philipp Telemann (1681-1767)
- Siciliana
- Spirituoso
- Andante
- Vivace

Sonata for Oboe and Piano (1962) — Francis Poulenc (1899-1963)
- Élégie
- Scherzo
- Déploration

Intermission

Concertante — Emile Paladilhe (1844-1926)

Trio in A Minor for Oboe, Horn, and Piano, op. 188 — Carl Reinecke (1824-1910)
- Allegro moderato
- Scherzo
- Adagio
- Finale

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, February 27, 1999 - 7:30 P.M.
Madsen Recital Hall

GUEST RECITAL
Ruth Christensen
mezzo-soprano

Assisted by
Dian Baker, ***piano***

Program

I.

We Sing to Him (Harmonia Sacra)
Music for a While (Oedipus)
If Music be the Food of Love (3rd version)
Strike the Viol (Come, Ye Sons of Art, Away)

Henry Purcell
(ca. 1659-1695)

II.

Chansons de Bilitis
    La flûte de Pan
    La chevelure
    Le tombeau des Naïades

Claude Debussy
(1862-1918)

III.

La dame de Monte Carlo

Francis Poulenc
(1899-1963)

IV.

Blue Mountain Ballads
    Heavenly Grass
    Lonesome Man
    Cabin
    Sugar in the Cane

Paul Bowles
(b. 1910)

V.

Cinco canciones populares Argentinas	Alberto Ginastera
Chacarera	(1916-1983)
Triste	
Zamba	
Arrorro	
Gató	

Ruth Christensen

Ruth Christensen, Lyric Mezzo-soprano, holds a Bachelor of Music degree in vocal performance and pedagogy from Brigham Young University, where she studied voice with Robert and Clarine Downs, and Shirley Westwood. She obtained her Master of Music degree in vocal performance and pedagogy from Arizona State University in 1993, where she studied with Dr. Jerry Doan. Currently, Ms. Christensen is finishing her doctoral studies at the University of Michigan in Ann Arbor, where she studies with renowned British soprano Lorna Haywood. She plans to graduate with her Doctor of Musical Arts degree in vocal performance by April, 1999. In addition, Ms. Christensen has kept a busy teaching roster, having been an instructor of Group Voice while an undergraduate at BYU; also teaching private and group voice at ASU and at the University of Michigan. She has also taught at the Arcadia Music Academy in Phoenix, and Belvoir Terrace Fine Arts Center in Lenox, MA. She currently maintains a private studio. She has been a full member of N.A.T.S. since 1993.

Ms. Christensen has performed with Lyric Opera Theater in Tempe, AZ, the Phoenix Symphony, the Phoenix Bach Choir, U-M Opera, Michigan Opera Works, and Michigan Opera of Detroit. She has appeared in recital three years in a row with the Ann Arbor Art Song Festival, and is currently preparing for her third and final dissertation recital in March, where she will perform Grieg's "Haugtussa" in Norwegian. As an advocate of 20th-century song, she recently performed songs by Webern, and the entire "Book of the Hanging Gardens" by Schoenberg to rave reviews, and has premiered works by Michigan composers. Most recently, she sang the role of Bianca in Britten's "The Rape of Lucretia," the Tasse Chinoise and the Libelule in Ravel's "L'Enfant et les Sortileges," Marcellina in Mozart's "Le nozze di Figaro," and Zita in Puccini's "Gianna Schicchi." In May and June of 1999 she will perform in Tchaikovsky's "Eugene Onegin" and Saint-Saëns' "Samson and Dalila" with Michigan Opera. In addition to her work onstage, she has also worked behind it as technical intern with the Cincinnati Opera and as assistant director for Virgil Thomson's "The Mother of Us All" with Lyric Opera Theater in Tempe.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Bryce Rytting, ***conductor***

Tuesday, March 2, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA

Bryce Rytting, *conductor*

Program

Scheherazade, Suite symphonique, op. 35 — Nikolay Rimsky-Korsakov (1844-1908)

The Sea and Sinbad's Ship
The Tale of the Kalender Prince
The Young Prince and the Young Princess
The Festival at Baghdad - The Sea - Shipwreck on a Rock Surmounted by a Bronze Warrior - Conclusion

Emily Richards, *solo violin*
Emma Farnsworth, *solo cello*

Intermission

Symphony No. 1 in C Minor, op. 68 — Johannes Brahms (1833-1897)

Un poco sostenuto, Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo, ma con brio

Rosalie Lund, *solo violin*

Program Notes

Scheherazade, Suite symphonique, op. 35

Scheherazade is a perennial concert favorite: the tunes are immediately engaging, the textures varied and unusually clever, and the music is motivated by scenes from a great story. Rimsky introduces the work with these words:

"The Sultan Shahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan."

Many marvels were told Shahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folksongs their words, and she strung together tales and adventures.

The work opens with the Sultan's theme played by most of the orchestra, followed by the solo violin that represents Scheherazade throughout the work. We hear Scheherazade's theme in all four movements, and the Sultan's theme in all but the third movement. The second movement has to do with a prince who disguises himself as a Kalender (a wandering homeless beggar) and goes in search of adventure and wisdom. For the rest, Rimsky says, referring to the titles:

"I meant these hints to direct but slightly the hearer's fancy on the path that my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer . . .should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders."

Symphony No. 1 in C Minor, op. 68

"After Haydn, writing a symphony was no longer a joke but rather a matter of life and death."
"Good heavens, if one dared, after Beethoven, to write symphonies, they would have to look completely different." -Johannes Brahms

In the history of the symphony, Brahms' First is unusually significant. When Brahms finished this work in 1876, musicians felt that Beethoven had transformed the symphony into the most sublime and profound of musical genres. They also believed that no symphony had matched Beethoven's standard since he wrote his Ninth over fifty years earlier. Brahms was especially intimidated by this challenge. He struggled for twenty-five years to write a piece that could measure up to Beethoven's challenge. After fifteen years of trying, he declared in frustration: "I will never compose a symphony. You have no idea of how it feels to have that giant (Beethoven) always marching behind us." When Brahms finally released tonight's work, it was hailed as the first adequate successor to Beethoven's nine, and so was honored by the nickname "Beethoven's Tenth."

As with most nineteenth-century symphonies, evidence of Brahms' preoccupation with the works of Beethoven is plentiful here. The symphony as a whole embraces the widely-imitated end-oriented dramatic shape Beethoven established in his Fifth and Ninth symphonies. In such works, the rage and frustration of a tempestuous minor-key first movement is overcome by an exultant and majestic finale.

Brahms pays homage to Beethoven in more concrete ways as well. One of the most striking features of Beethoven's Fifth symphony is the extent to which the rhythmic motto introduced in its very first measures (the famous short-short-short-long motif) saturates not just the movement, but the entire symphony. Brahms' first movement is even more obsessively unified than Beethoven's: every note can be derived from just three very concise ideas, all of which sound in the first measures of the allegro. Brahms also pays homage to Beethoven's Fifth in many more explicit ways: to name just one, he often uses the short-short-short-long motif mentioned above.

The middle movements of Brahms first are slighter than the first and last. The slow movement is a profound meditation on being mortal, while the third movement lets us relax with a pleasant walk out in nature.

Beethoven's Ninth is famously evoked in the Finale of Brahms' First. Like Beethoven's Ninth, after an unsettling opening, this movement gets underway with a noble theme played by strings. It did not take long for an admirer to remark, "It's remarkable how similar your theme sounds to Beethoven's Ode to Joy theme." Brahms responded "Yes, and even more remarkable that every Jackass immediately hears that." In this finale, Brahms seems to suggest that nature and the sacred are the influences that lead the soul from the tragedy of the first movement to the joyous music of the finale. Nature is represented by a wonderful horn theme, the first record of which is on a postcard Brahms wrote to his closest friend, Clara Schumann (Robert's widow). He writes: "Thus blew the Alphorn today: 'High on the mountain, deep in the valley, I greet you thousands of times'." A reverent chorale played by the low brass invokes the sacred. At the highest climax of the work, this chorale returns, fortissimo, to represent the glories of the spiritual realm.

-Bryce Rytting

PHILHARMONIC PERSONNEL

Violin
Nancy Anderson
Elizabeth Benne
Sarah Black
Ruth Brown
Eileen Crapo
Melissa Engle
Joel Fifield
Erika Frischknecht
Alison Gagon, *principal*
Gretchen Groberg
Chris Klomp
Kathy Ludlow
Rosalie Lund, *concertmaster*
Aleece Magleby
Scott McGrew
Celeste Nebeker
Marilla Olson
Tracy Olson
Deanna Oshida
Ivy Portwood
Heidi Poulsen
Emily Richards, *concertmaster*
David Richins
Cara Ricks
Amman Starr
Natalie Stirling, *principal*

Viola
Debbie Astin
Kristen Fletcher
Edythe Gardner
Kristine Jensen
Joy Johnson
Katie Low
Brandon Matthews
Shauna Meyer-Davis
Elizabeth Miner, *prinicpal*
Angela Rushton
Chantelle Shiu
Angela Speed
Emily Taye

Cello
Amber Archibald
Jared Bolles
Megan Boyle
Stephen Fairbanks
Emma Farnsworth, *principal*
Dorothy Harding
Dave Harker
Jill Karen
Sterling Oaks
Darin Rhodes
Katie Snow
Jeremy Woolstenhulme

Bass
Doren Brim
Regina Christiansen
Rebecca Dey, *principal*
Chris Erickson
Robert Goff
Nathan O'Bryant
Beth Pretloe
Martha Whitney

Flute
Marin Wall
Kristie deRoque

Piccolo
Valerie Haring

Oboe
Lara Saville
Elizabeth Young

English Horn
Melanie Carter

Clarinet
Amy Gabbitas
Kendall Pyper

Bassoon
P J Woolston
Jennifer Kunz

Contrabassoon
Elizabeth Green

Horn
Erin Shumate
Tara Denniston
Mark Givens
Emily Zappe

Trumpet
Joel Neves
Lorrina Burrows

Trombone
Ryan Williams
Brent Arnold
Drew Erickson

Tuba
Mark Bowers

Percussion
Tiffany Bourgeois
Michael Heustis
Mike Henrie
Scott Homer

Timpani
Adam Richards

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 3, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Ryan Swigert
cello

Student of
Gayle Smith

Assisted by
Dian Baker, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in F Major, op. 5, no. 1	Ludwig van Beethoven
Adagio sostenuto; Allegro	(1770-1827)
Allegro vivace	
Suite No. 5 in C Minor	Johann Sebastian Bach
Prelude and Fugue	(1685-1750)
Sarabande	
Gavotte I and II	

Intermission

Sonata, op. 6	Samuel Barber
Allegro ma non troppo	(1910-1981)
Adagio	
Allegro appassionato	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 4, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Emma Farnsworth
cello

Student of
Gayle Smith

Assisted by
Dian Baker, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Major, BWV 1028
Johann Sebastian Bach
(1685-1750)
  Adagio
  Allegro
  Andante
  Allegro

Sonata in G Minor, op. 65
Frédéric Chopin
(1810-1849)
  Allegro moderato
  Scherzo (Allegro con brio)
  Largo
  Finale (Allegro)

pause

Suite Italienne
Igor Stravinsky
(1882-1971)
  Introduzione
  Serenata
  Aria
  Tarantella
  Minuetto e Finale

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 5, 1999 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Rachel Farnsworth
flute

Student of
Elizabeth Ruppe

Assisted by
Jayne Galloway, ***piano***
Diane Bastian, ***piano***
Emma Farnsworth, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, BWV 1032	Johann Sebastian Bach
Largo e dolce	(1685-1750)
Allegro	
Fantasia para un gentilhombre	Joaquin Rodrigo
Villano y ricercar	(b. 1901)
Españoleta y Fanfare de la Caballeria de Napoles	
Danza de las Hachas	
Canario	

Intermission

Trio in G Minor, op. 63	Carl Maria von Weber
Allegro moderato	(1786-1826)
Scherzo: Allegro vivace	
Shepherd's Lament: Andante espressivo	
Finale: Allegro	
Sonata for Flute and Piano	Lowell Liebermann
I. Lento con rubato	(b. 1961)
II. Presto energico	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 5, 1999 - 7:30 P.M.
Madsen Recital Hall

FOLK MUSIC ENSEMBLE

Mark Geslison, ***director***

Nate Olson, ***fiddle, voice, and percussion***
Amber Jensen, ***fiddle and voice***
Andrew Hall, ***accordion***
Liz Roper, ***guitar, mandolin, and voice***
Amelia Tingey, ***voice and mandolin***
Joseph Andersen, ***bass, guitar, and voice***
Nate Keller, ***banjo, bass, voice, and percussion***

Special Guests
Bart Olson, ***percussion***
Analee Whitehead, ***piano***
Mark Geslison, ***bodhrán***

Program

Ordinary Day	Great Big Sea
The Wood Song	The Indigo Girls
Partita in "D"	Mark Geslison
Satellite	Dave Mathews Band
Fidula Caprice in "A"	Mark O'Connor
See Rock City	Bela Fleck
There's Your Trouble	Dixie Chicks
B-Minor	Patrick Leahy

Intermission

Ryan Shupe and the Rubber Band
Ryan Shupe, *lead voice, mandolin, guitar, and fiddle*

The Rubber Band
Wally Barnum, *bass and voice*
Rory Carrera, *drums*
Roger Archibald, *guitar and voice*
Craig Miner, *banjo, octave mandolin, mandolin, guitar, and voice*

Program to be Announced

Ryan Shupe and the Rubber Band CD's and Mark Geslison CD's will be available for sale in the Madsen recital hall foyers after the show.

This year the Folk Music Ensemble will tour through mid-eastern Canada (Quebec, Ontario) and parts of the eastern U.S. (North Carolin, Virginia, Maryland). In the year 2000 the tour group will travel to Australia and New Zealand.

If you are interested in joining the Folk Music Ensemble or just interested in learning an acoustic instrument like mandolin, guitar, banjo, fiddle, bass, etc., please contact Mark Geslison at (801) 378-FOLK (3655).

Mark Geslison would like to thank the BYU College of Fine Arts and Communications and the School of Music for their continued support of this Folk/Acoustic music program.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 6, 1999 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Emily Zappe
horn

Student of
Laurence Lowe

Assisted by
Karen Rogers, *piano*
Allison Unsworth, *violin*
Emily Bolles, *viola*
Gina Ocampo, *viola*
Jeremy Woolstenhulme, *cello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Quintet in E-flat Major, K. 407 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante
- Rondo (Allegro)

Allison Unsworth, *violin*
Emily Bolles, *viola*
Gina Ocampo, *viola*
Jeremy Woolstenhulme, *cello*

Nocturno, op. 7 — Franz Strauss (1822-1905)

Intermission

Concerto No. 2 in E-flat Major (1942) — Richard Strauss (1864-1949)
- Allegro
- Andante con moto
- Rondo (Allegro molto)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 6, 1999 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Lisa Noele Poll
flute

Student of
Elizabeth Ruppe

Assisted by
Dian Baker, ***piano***
Aimee Nolte, ***piano***
Allison Unsworth, ***violin***
Emily Barrett Brown, ***viola***
Monika Rosborough-Bowman, ***cello***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Quartet in C, KV Anh. 171	Wolfgang Amadeus Mozart
I. Allegro	(1756-1791)
II. Andantino - Theme and Variations	
Sonata in D Major, op. 94	Sergei Prokofieff
I. Andantino	(1891-1953)
II. Scherzo - Allegretto Scherzando	
III. Andante	
IV. Allegro con brio	

Intermission

Sonata "Arpeggione"	Franz Schubert
I. Allegro moderato	(1797-1828)

Scrivo in Vento for flute alone	Elliott Carter (b. 1908)
Sonata Latino III. Bossa Merengova - Presto	Mike Mower (b. 1962)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 6, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Melanie Carter
oboe

Student of
Geralyn Giovannetti

Assisted by
Tara Haynes, *piano and harpsichord*
Dorothy Hardin, *violoncello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita No. 5 in E Minor	Georg Philipp Telemann
Andante	(1681-1767)
Aria 1: Vivace	
Aria 2: Presto	
Aria 3: Vivace	
Aria 4: Siciliana	
Aria 5: Vivace	
Aria 6: Presto	
Sonata (1938)	Paul Hindemith
Munter	(1895-1963)
Sehr langsam-Lebhaft-Sehr langsam, wie zuest-Wieder lebhaft	

Intermission

Concerto in C Major, KV 314	Wolfgang Amadeus Mozart
Allegro aperto	(1756-1791)
Adagio non troppo	
Rondo: Allegretto	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack Wilberg, *conductor*

Monday, March 8, 1999
6:00 P.M.
Tuesday, March 9, 1999
7:00 and 9:00 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, conductor
Ryan Murphy and Douglas Ipson, piano
James Kasen, organ

Program

Brothers, Sing On!	Edvard Grieg

I

Two Favorite Choruses

Fight the Good Fight With All Thy Might	John Gardner
Ave Maria (Angelus Domini) Nathan Pacheco and John Shumway, *soloists*	Franz Biebl

II

Favorite Choruses from the Baroque Masters

Zion hört die Wachter Singer, from Wachet auf ruft und die Stimme	Dietrich Buxtehude
Cum Sancto Spiritu, from Mass in B Minor	Johann Sebastian Bach

III

Favorite Pages from the American Musical Theatre

Be Back Soon, from Oliver	Lionel Bart
Look to the Rainbow, from Finnian's Rainbow	Burton Lane
The Joint is Jumpin', from Ain't Misbehavin'	Thomas "Fats" Waller
Do You Hear the People Sing, from Les Miserables	Claude-Michel Schonberg
Next to Lovin' (I Like Fightin' Best), from Shenandoah	Gary Geld

Matthew Bird, Douglas Larsen, Chris Harris, Levi Smylie,
Pedro Lima, John Praetor, Alan Pippin, Andrew Lambert,
Charles Hamilton, Matthew Tollestrup, *soloists*

IV

Favorite Hymns and Folk Songs

Bashana Haba'ah	Nurit Hirsh (Israel) arr. John Leavitt
Dry Bones	African-American Spiritual arr. Livingston Gearhart
Beautiful Savior	Silesian Folk Melody arr. Mack Wilberg
The Spirit of God Like a Fire is Burning	Anonymous Hymn Tune arr. Mack Wilberg
Nathan Pacheco, Matthew Tollestrup, and John Praetor, *soloists*	
Song for the Mira	Allister Mac Gillivray (Canada) arr. Stuart Calvert
Chris Harris, *soloist*	
La Bamba	Mexican Folk Song arr. Roger Emerson
Whistle, Maggie Whistle	American Folk Song arr. David Stocker
Betelehemu	Nigerian Carol arr. Wendall Whalum
Matthew Tollestrup, *soloist*	

David Warner (BYU Faculty): stage direction and narrator
Cathy Black (BYU Faculty): choreography

All selections are used by permission and licensed by BYU via blanketed concert agreements with ASCAP and BMI.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS - WINTER 1999

Michael Affleck
Spencer Affleck
Joshua Aisen
Justin Allen
Nathan Allen
Christian Allred
G.L. Anderson
Jantzen Anderson
Dave Axelgard
Benjamin Bailey
Daniel Barnhurst
Ryan Baughman
Andrew Behnke
Craig Bench
David Benson
Stephen Bertasso
Dave Billings
Matthew Bird
Curtis Black
R. Benjamin Bolton
Kimball Boone
Marcus Boyer
Randall Britsch
Matthew Bullock
Jonathan Burgess
Sterling Burris
Christopher Burton
Thomas Callister
Keith Chalmers
Evan Child
Neil Christensen
Alan Christenson
Ben Conover
Michael Conrad
Christopher Cornwell
David Cragun
Cory Crawford
Eean Crawford
S. McKay Curtis
Spencer Cutler
Adam Daniels
Richard Daniels
Benjamin Davis
Brian Davis
Phillip Day
Christijan Draper
Joel Dullum
Clin Eaton
Joshua Edwards
Mark Eldredge
Easton Ellsworth
John Ericksen
Eric Erickson
James Favero
Andrew Feil
Ethan Fisher
Craig Fisk
Christopher Fletcher
Ryan Fletcher
Joshua Ford
Larry Fox
Allen Frost
Rick Gabbitas
James Galbraith
Joshua Gates
Joel Gehrett
Tony Giles
Joel Gillespie
Curtis Godfrey
Matthew Godfrey
Nathan Godfrey
Dee Golighthy
Timothy Goode
David Gordon II
Neal Graff
Jason Gray
Jonathan Groberg
Bret Gundersen
A. Clark Gunnerson
Benjamin Haacke
Aaron Hagerty
Dainon Haggard
Aaron Hales
Matthew Hall
Bryan Halverson
Charles Hamilton
Timothy Hanna
G. Christopher Harris
Andrew Hassell
Paul Hatch
Steven Hatch
Jeremy Hawkes
Bradley Heitmann
Daniel Hersam
Jacob Hiatt
Malcolm Hicken
Jared Hickman
Cody Hilton
Jonathan Hoagland
Kevin Hochhalter
Michael Holdaway
Jonathan Hull
Paul Hunt
Thomas Hurtado
Daniel Jarvis
Casey Johnson
Jonathan Johnson
Robert Jones
Benjamin Keller
Ernest Kendrick
Benjamin King
Jonathan Kirkham
Dale Kitchen
Randall Knight
Brent Lacey
Brian Ladle
Kevin Lafond
Spencer Lake
Andrew Lambert
Jefferson Langford
Doug Larsen
Michael Laundry
Joseph LeBaron
Benjamin Lee
Robert Lemmon
Aaron Lichfield
Nicholas Liechty
Kurtis Lightheart
Pedro Lima
Eric Livingston
Richard Lochhead
Daniel Ludlow
Steven Lundquist
Derek Madsen
Jacob Malczyk
Aaron Manning
Cannon Marriott
Rob McKay
Brian McMurdie
Benjamin McMurray
Michael McNiven
Mark Meilstrup
Matthew Meilstrup
Ryan Mitton III
D. Kiley Mortensen
Samuel Mudrick
Jarom Nelson
John Nielsen
Joshua Nielson
Stephen Nielson
Stephen Norris
Alexander Oldroyd
Spencer Olsen
Paul Otterstrom
Daniel Pace
Nathan Pacheco
Howard Pack
Quinn Pack
Clint Palmer
Carl Pantle
John Papworth
Scott Paul
John Payne
Jon Peachey
Jamie Penaflor
Jacob Perry
Benjamin Peters
Aaron Peterson
Andrew Peterson
James Peterson
Clark Pew
Alan Pippin
Cory Pratt
John Preator
Matthew Probst
Jared Pulham
Benjamin Ramsey
John Rasmussen
Rustin Ray
Jeffrey Redmond
Michael Rich
Cameron Richards
Franklin Richards
David Richins
Branton Richter
Christian Rigdon
Jason Ritz
Benjamin Robbins
Troy Robinson
Daniel Roundy
Tyler Scoresby
Aaron Scott
Stephen Sheffield
Richard Shipley
John Shumway
Alan Skinner
Troy Skousen
Bryan Smedley
Arthur Smith
Daryl Smith
David Smith
Kevin Smith
Steven Smith
Levi Smylie
David Sneddon
Nathan Sneddon
Benjamin Snow
Richard Snow
Russell Sperry
Tyler Spurgeon
Michael Stanfill
David Stevens
Adam Stewart
Nathan Stitt
Peter Stone
S. Briant Stringham
Bartt Stucki
Andrew Taylor
John Thompson
Stuart Thompson
Peter Thunell
Sean Tibbitts
Matthew Tollestrup
Michael Tonks
Alfredo Travassos
Tom Tree
Alberto Treviño
Cameron Turley
Blake Udall
Mark van Dijk
Zachary Vincent
Daniel Vogler
Robert Vogler
Cody Walker
Michael Ware
Joshua Warr
Christopher Wayne
Barry Webber
Peter Wecker
Garrett Welch
Nathan Welch
Daniel Wells
Edwin Wells
Kelly Wettstein
John Wheeler
Neil Whitaker
Daniel Wilcox
Brett Williams
Matthew Williams
Seth Williams
Dustin Wirig
Brandon Woolf
Aaron Wright
Brendan Wright
Rance Wright
Sai Ho Yau

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 9, 1999 - 7:30 P.M.
Madsen Recital Hall

FLUTES FUTURA

Program

Blue Train for Flute Orchestra	Ryohei Hirose (b. 1930)
Silver Winds Wolf Rock Cape Hatteras The Blue Ridge	Doug Borwick
Memories of East Tennessee in the early forties Cades Cove in '43 The White Frame Church near Tater Branch "Rhododen-dance"	Austin Alan Scott (b. 1920)

Intermission

Angels and Devils Lento--Andante Capriccioso, ben ritmico Allegro moderato e ben ritmico	Henry Brant (b. 1913)

Lora Jean Bennion
Laura Evans
Rachel Farnsworth
Christy Hill
Sarah Jones
Diana McKenzie
Sarah Meehan
Kristi Meyers
Emily Morris
Lisa Poll
Angela Rich
Rebecca Svedin
Marin Wall
Kristine Wilson

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Tuesday, March 9, 1999 - 9:00 P.M.
Madsen Recital Hall

GUEST ARTIST RECITAL

Scott Lewis
viola

Assisted by
Lara Lambert, *piano*

Program

Sonata in E-flat Major, op. 120, no. 2	Johannes Brahms
Allegro amabile	(1833-1897)
Apassionato, ma non troppo Allegro	
Andante con moto	
Trauermusik	Paul Hindemith
	(1895-1963)
Chaconne in G Minor, BWV 1004	Johann Sebastian Bach
	(1685-1750)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 10, 1999 - 7:30 P.M.
Madsen Recital Hall

PRIMROSE MEMORIAL CONCERT

Paul Neubauer
viola

Assisted by
Jeffrey Shumway, ***piano***

Program

Suite for Viola and Piano (1919) Lento Allegro ironico Lento Molto vivo	Ernest Bloch (1880-1959)
Wild Purple (1998)*	Joan Tower (b. 1938)

Intermission

A Bird came down the Walk	Toru Takemitsu (1930-1996)
Märchenbilder, op. 113 Nicht schnell Lebhaft Rasch Langsam, mit melancholishem Ausdruck	Robert Schumann (11810-1856)
Midnight Bells Syncopation	Fritz Kreisler (1875-1962)
Die Lustige Puppe American Vision	Georges Boulanger (1893-1958)

*Utah Premiere

PAUL NEUBAUER

This season, Paul Neubauer gave the world premiere of *Wild Purple* for solo viola by Joan Tower at a concert celebrating her music at Merkin Hall in New York in addition to solo appearances throughout the United States and Europe. This past summer Mr. Neubauer collaborated with conductors Neeme Järvi, Vladimir Spivakov, Ransom Wilson and Victor Yampolsky and made his Detroit Symphony and Mostly Mozart Orchestra debuts. He has also performed with the New York and Los Angeles Philharmonics, National, St. Louis, Dallas and San Francisco Symphonies, St. Luke's, English Chamber, and Santa Cecilia Orchestras. Featured on CBS' *Sunday Morning*, *A Prairie Home Companion* with Garrison Keillor, and in *People* magazine, Mr. Neubauer gave the world premiere of the revised Bartók Viola Concerto as well as premieres of Concertos by Krzysztof Penderecki, Tobia Picker, Gordon Jacob, Robert Suter, David Ott and Joel Philip Friedman. Mr. Neubauer is director of the Festival Masters Chamber Series at the OK Mozart Festival, and was Principal Violist of at the New York Philharmonic for six years, joining at age 21 as the youngest principal string player in their history. The first violist ever to receive an Avery Fisher Career Grant, his awards include first prizes in the Whitaker, D'Angelo and Lionel Tertis International Competitions. Paul Neubauer is on the faculty of The Juilliard School and has recorded for Decca, RCA, Sony Classical, and Delos. He has been an Artist Member of the Chamber Music Society of Lincoln Center since 1989.

Wild Purple by Joan Tower

Joan Tower is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large enthusiastic audiences. Twenty-five celebrations for her 60th birthday are being presented across the US and Canada.

Wild Purple was written for the extraordinary violist Paul Neubauer. "I always loved the viola (and in fact, tried to play it at various periods in my life). It seemed to me to have the color purple in it—a beautiful, but potentially 'wild' color." —Joan Tower

A Bird came down the Walk by Toru Takemitsu

Toru Takemitsu has written about *A Bird came down the Walk:* "The viola, expressing the bird of the title, repeatedly plays the theme, based on the bird theme of my orchestral work *A Flock Descends into the Pentagonal Garden*. As subtle changes occur in tone colour, the bird theme goes walking through the motionless, scroll painting like a landscape, a garden hushed and bright with daylight." Takemitsu makes use of the same thematic pentatonic scale as in *A Flock Descends into the Pentagonal Garden*, but here the flock is transformed into a single bird. In the middle of the piece the piano twice repeats the scale, a "bird call." This part almost accords with Japan's traditional *miyakobusi* scale. Takemitsu maintained that the scale expressed the bird flapping its wings and specified an unhurried tempo.

Die Lustige Puppe and *American Vision* by Georges Boulanger

Georges Boulanger (born 1893 in Tulcea, Rumania; died 1958 in Buenos Aires) was among the greatest of all salon-violinists between the two World Wars, and certainly the most exotic of all. His fame, especially in Germany, was magical.

Boulanger was born into a family of musicians, who's name "Pantazi" was given up in favor of the francophile "Boulanger." Despite having a Bulgarian mother and a Greek father, he was believed to be a typical "Rumanian gypsy virtuoso." Although it was a dream of his childhood to become a tramway-conductor, he finally obeyed the parental wish to learn violin playing.

Boulanger amalgamated the technical effects of the concert violinists with his wild, eastern temperament and a decadent elegance to an outlandish violinistic personality. No other violinist produced such eccentric sobs, staggering sighs, and surprising outbreaks of exultation as Georges Boulanger.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 11, 1999 - 7:30 P.M.
Madsen Recital Hall

ORPHEUS WINDS

Elizabeth Ruppe, ***flute***
Geralyn Giovannetti, ***oboe***
David Randall, ***clarinet***
Laurence Lowe, ***horn***
Christian Smith, ***bassoon***
Irene Peery-Fox, ***piano***

Program

Divertissement, op. 6 — Albert Roussel
(1869-1937)

Fúvósötös (1953) — Endre Szervánszky
(b. 1911)
- Adagio--Allegro moderato
- Allegro scherzoso
- Andante
- Allegro vivace

Intermission

Sextet, op. 6 — Ludwig Thuille
(1861-1907)
- Allegro moderato
- Larghetto
- Andante, quasi Allegretto
- Finale: Vivace

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 11, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Lara Saville
oboe

Student of
Geralyn Giovannetti

Assisted by
Jayne Galloway, *piano*
Kenneth D. Siders, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in G Minor, BWV 1030b	Johann Sebastian Bach
Andate	(1685-1750)
Siciliano	
Presto	
Sonata (1938)	Paul Hindemith
Munter	(1895-1963)
Sehr langsam - Lebhaft - Sehr langsam, wie zuest - Wieder lebhaft	

Intermission

Concerto for Oboe in A Minor	Ralph Vaughan Williams
Rondo Pastorale	(1872-1958)
Minuet and Musette	
Finale: Scherzo	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

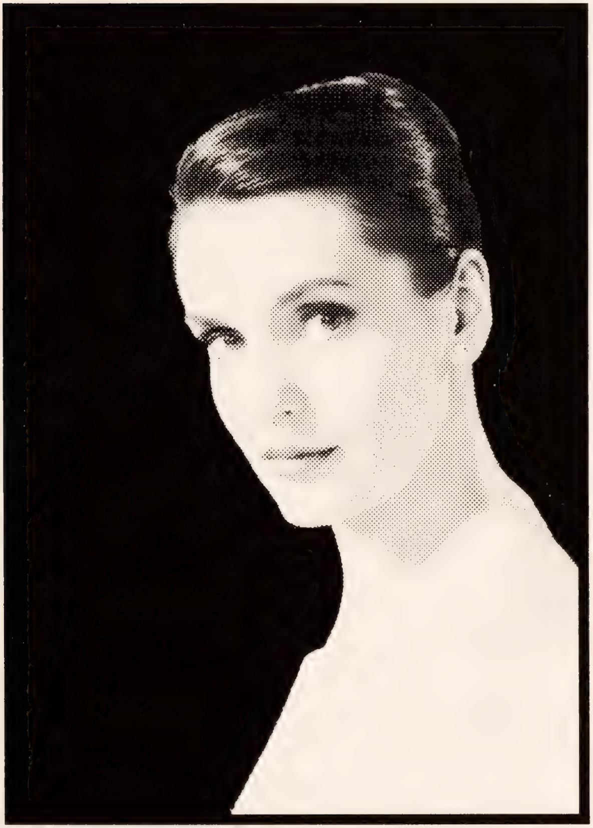
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU PERFORMING ARTS SERIES • COLLEGE OF FINE ARTS AND COMMUNICATIONS

STELLA SIMAKOVA

FRIDAY, MARCH 12, 7:30



STELLA SIMAKOVA
piano

Program

Sonata in A-flat Major, op. 110
  Moderato cantabile molto espressivo
  Allegro molto
  Adagio, ma non troppo - Fuga. Allegro, ma non troppo

Ludwig van Beethoven
(1770-1827)

Musings on Chopin
  (commissioned by KBYU for Ms. Simakova in recognition of the 150th anniversary of the death of Frédéric Chopin--premiere performance)

David Sargent
(b. 1941)

Fantaisie in F Minor, op. 49

Frédéric Chopin
(1810-1849)

Intermission

Klavierstücke, op. 118
  Intermezzo inA Minor
  Intermezzo in A Major
  Ballade in G Minor
  Intermezzo in F Minor
  Romanze in F Major
  Intermezzo in E-flat Minor

Johannes Brahms
(1833-1897)

Sonata No. 2, op. 36
  Allegro agitato
  Non allegro. Lento
  L'istesso tempo. Allegro molto

Sergei Rachmaninoff
(1873-1943)

The Performing Arts Series and KBYU Television have joined efforts on this event to share the BYU experience of a visiting artist with the surround communities. Your attendance here tonight means that you willingly give your consent to appear on television if you should be seen in this production. We thank for your participation and cooperation in this event which is underwritten by the S.J. and Jessie E. Quinney Foundation of Salt Lake City.

Stella Simakova
Pianist

When pianist Stella Simakova gave a critically acclaimed recital at the Caramoor Center for Music and the Arts on 24 hours notice, it triggered a chain reaction that launched her US career. After the recital, Sir Andre Previn asked her to play Saint-Saëns' Second Piano Concerto with the Orchestra of St. Luke's as part of Caramoor's 1996 International Music Festival. Next, Lincoln Center invited Ms. Simakova to offer a recital in Avery Fisher Hall as part of the 1997 Mostly Mozart Festival. Her performance at the Mostly Mozart Festival prompted WQXR-radio, New York's largest classical music station, to ask her to make an exclusive live recording for broadcast. Ms. Simakova now regularly shares her artistry with audiences throughout the United States and Europe.

Ms. Simakova has performed as a soloist with the Orchestra of St. Luke's, the St. Petersburg Symphony Orchestra, the Berlin Radio and Television Orchestra, the Greensboro Symphony Orchestra, and the New York Metamorphoses orchestra. Ms. Simakova has also performed at The Kennedy Center, in Carnegie Hall's Weill Recital Hall and Lincoln Center's Alice Tully Hall, and in Bolshoi Philharmonic Hall and State Cappella Hall in St. Petersburg, Russia. Her concerts have been broadcast on WNYC's "Around New York" and WQXR.

Ms. Simakova's list of awards includes First Prize at the 1993 East and West Artists International Competition, First Prize at the 1993 Gina Bachauer Piano Scholarship Competition, Special Prize at the 1990 Frédéric Chopin International Piano Competition, First Prize at the 1990 Chopin National Competition in Russia, and First Prize at the 1989 Concerto Competition in St. Petersburg, Russia.

Born in St. Petersburg, Russia, Ms. Simakova received bachelor's and master's degrees from St. Petersburg Conservatory. Ms. Simakova then won the Vladimir Horowitz Scholarship to attend The Juilliard School, where she studied with Bella Davidovich. She received a master's degree from Juilliard in 1995, and currently pursues her performance career from New York.

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 13, 1999 - 2:30 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Tara Denniston
horn

Student of
Laurence Lowe

Assisted by
Cassandra Westover, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto No. 2 in E-flat Major, K. 417	Wolfgang Amadeus Mozart
Allegro Maestoso	(1756-1791)
Andante	
Rondo: Allegro	
Villanelle	Paul Dukas
	(1865-1935)

Intermission

Sonata forHorn and Piano	Paul Hindemith
I. Mäsig bewegt	(1895-1963)
II. Ruhig bewegt	
III. Lebhaft	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 16, 1999 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Cherilyn Worthen, ***conductor***
Ashleigh Belnap, Karen Rogers, and Christi Scrivner, ***accompanists***

Program

I

Three 20th Century Latin Settings	
Gloria	Agneta Sköld
Ubi caritas	Michael Sitton
Ave Maria	David MacIntyre

II

Vier Gesänge, op. 17 Es tönt ein voller Harfenklang Lied von shakespeare Der Gärtner Gesang aus Fingal	Johannes Brahms

III

Beatus vir	Antonio Vivaldi

IV

The Snow	Edward Elgar
Snowforms	R. Murray Schafer

V

Folk Songs from Around the World

Follow me down to Carlow	Irish Folk Song arr. Percy Fletcher
I'll give my love an apple	Nova Scotian Folk Song arr. Imant Ramirish

Melissa Oxborrow, *oboe*

Ya Faraoule	Lebanese and Egyptian Folk Tunes arr. Stephen Hatfield
Ah! Si mon moine voulait danser	French/Canadian Folk Song arr. Donald Patriguin

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 17, 1999 - 7:30 P.M.
de Jong Concert Hall

American Piano Quartet
In Concert
A Tribute to Mack Wilberg

Massimiliano Frani
Robin J. Hancock
Paul Pollei
Jeffrey Shumway

Program

Rakoczy March	Franz Liszt (1811-1886)
Waltz Suite, op. 8 Allegro moderto Pesante e lugubre Allegro grazioso Vivace assai Pomposo ed energico, ma non troppo allegro	Moritz Moszkowski arr. Reinhard (1854-1925)
Symphonic Poem No. 3 (*Lés Prelude*s)	Franz Liszt

Intermission

Schubertanz (Paraphrase on Waltzes of Franz Schubert)	Mack Wilberg (b. 1955)
Jesu, Joy of Man's Desiring	Johann Sebastian Bach arr. Mack Wilberg (1685-1750)

Sicilienne from Sonata in E-flat Major for Flute and Klavier, BMV 1031	Johann Sebastian Bach arr. Mack Wilberg
Fantasy on Themes from Bizet's *Carmen*	Mack Wilberg
Stars and Stripes Forever	John Philip Sousa arr. Mack Wilberg (1854-1932)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 17, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES
Christian Smith, *bassoon*
William Holman, *clarinet*

Assisted by
Dian Baker, *piano*

Program

Sonata for Bassoon and Piano (1938)	Paul Hindemith
I. Leicht bewegt	(1865-1963)
II. Langsam--Marsch	
Beschluß, Pastorale--Ruhig	
Sonate pour basson et piano, op. 71	Charles Koechlin
I. Andante moderato - Allegretto scherzando	(1867-1950)
II. Nocturne - Presque adagio	
III. Final - Allegro	
Pièce pour basson et piano	Gabriel Fauré-Oubradous
	(1845-1924)

Intermission

Preludes for Piano	George Gershwin
I. Allegro ben ritmato e deciso	arr. James Cohn
II. Andante con moto e poco rubato	(1898-1937)
III. Allegro ben ritmato e deciso	
Time Pieces for Clarinet and Piano. op. 43	Robert Muczynski
Allegro risoluto	(b. 1929)
Andante espressivo	
Allegro moderato	
Introduction: Andante molto--Allegro energico	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 17, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Janae Codner Williams
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Goldberg Variations, BWV 988 Aria with Thirty Variations	Johann Sebastian Bach (1685-1750)

> *"There is something in it of Divinity more than the ear discovers: it is an Hieroglyphical and shadowed lesson of the whole World, and creatures of God; such a melody to the ear, as the whole World, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony which intellectually sounds in the ears of God."*
>
> -Sir Thomas Browne

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
CONCERT CHOIR

Mack Wilberg, ***conductor***

Thursday, March 18, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Ryan Murphy and Douglas Ipson, *piano*
Don Cook (BYU Faculty) and James Kasen, *organ*

Program

I

Jubilate Deo, from **Tres Cantus Laudendi**	Mack Wilberg (b. 1955)

O be joyful in the Lord, all ye lands;
Serve the Lord with gladness
And come before his presence with a song.
Be ye sure that the Lord he is God;
It is he that hath made us
And not we ourselves;
We are his people and the sheep of his pasture.
O go your way into his gates with thanksgiving,
And into his courts with praise.

II

Three Favorite Double Choruses

Requiem aeternam (I), from **Requiem**	Herbert Howells (1892-1983)
Ye were sometimes darkness, from **Requiem**	Randall Thompson (1899-1984)
Ye watchers and ye holy ones, from **An Apostrophe to the Heavenly Hosts**	Healey Willan (1880-1968)

III

Four Favorite Part-songs

Gamelan	R. Murray Schafer (b. 1933)
Quiet Rain Jeanne Kerry, *soprano*	Hildor Lundvik (1885-1951)
Make Our Garden Grow, from **Candide**	Leonard Bernstein (1918-1990)
What Would You Do If You Married a Soldier? from **Three European Folk Songs**	Irish Folk Song arr. Mack Wilberg

IV

Three Favorite Hymn Settings

My Shepherd Will Supply My Need	American Folk Hymn arr. Mack Wilberg
Redeemer of Israel	Freeman Lewis arr. Mack Wilberg
The Lord is my Shepherd	Thomas Koschat arr. Mack Wilberg

IV

Laudate Dominum, from **Tres Cantus Laudendi**	Mack Wilberg

Praise ye the Lord, Praise God in his sanctuary;
Praise him in the firmament of his power.
Praise him for his mighty acts;
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet,
Praise him with the psaltery and harp,
Praise him with the timbrel and dance,
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord!

INSTRUMENTALISTS

Trumpet
David Brown (BYU Faculty)
Rick Winscot
Dan Thrower
Judd Berry

Horn
Mathew Croft
Sonja Gray
Laura Griffiths
Wendy Henson
Kamber Price
Emily Zappe

Trombone
Ben Shawcroft
Kevin Price
Drew Ericksen

Tuba
Jeff Case

Percussion
Adam Richards
Tiffany Bourgeois
Lance LeVar

Oboe
Lara Saville

Flute
Marin Wall

String Bass
Rebecca Dey

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Soprano I
Emily Thomas
Tamara Dastrup
Margaret Enns
Arian Goodman
Mandy Hall
Leah Florence
Jennifer Lovell
Lauralyn Lowe
Tracy Madsen
Mary Marble
Elizabeth Pike
Emily Ann Winings
Kay Wells
Sara Thomas

Soprano II
Jeanette Daniels
Antje Famer
Amy Harris
Jeanne Kerry
Tamara Lim
Heidi Nielsen
Eva Rankin
Esther Richins
Nathalie Scollick
Leslie Walker
Amy Workman

Alto I
Cynthia Caldwell
Annie Fullmer
Olvia Garcia
Emily Gardner
Julee Hamilton
Alisa Moore
Rachel Petit
Virginia Porter
Cynthia Slater
Heather Shipley
Chelsee VanDusen
Emily Weed

Alto II
Lelie Almond
Marian Boren
Amy Roskelley
Michelle Brady
Anne Forsyth
Becky Hibbert
Carolyn Howard
Stacie Jensen
Camille Kingman
Kathryn La Pointe
Rinda Updike
Chevy Allred

Tenor I
Penn Almoney
Cody Boyd
Justin Flosi
Tim Hall
Dirk Johnson
Cory Larson
Michael Lowe
Nathan Northup
Bart Olsen
Brain Stucki
Thomas Whitaker

Tenor II
Boyce Campbell
Gregory Duffin
Mitchell Heath
Douglas Ipson
Jeffrey Jackson
Mike Jensen
Mike Johnson
Jared Mangum
Chris Redfern
Jeffrey Rockwood
Steve Schank
Russell Trapnell
Laisiasa Veikoso
Ken Wayne

Bass I
Paul Bennion
Jared Bernotski
Jon Black
Andrew Crane
Nathan Fifield
Charles Hamilton
Christian Koehle
Marc Madsen
Aaron Mitchell
David Schaumann
Keith Westover
Andrew Wheelwright
Justin Whittaker
Jeremy Whittaker

Bass II
Joshua Baer
Tobias A. Bradford
Robert Brandt
Thomas Chock
Bryan K. Elkins
Ryan Hinton
Brian Johnston
Sterling Keyes
Jason Porter
Job Stickland
Brent Wells
Phillip Wilson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 18, 1999 - 7:30 P.M.
Madsen Recital Hall

BRASS AND SAXOPHONE CHAMBER RECITAL

Program

Quartet Op. 11 — Peter Ilyich Tchaikovsky-Hill
Scherzo and Trio — (1840-1893)

Serenade Melancolique — Robert Cerisse

Rag Time Suite — Scott Joplin-Frackenpohl
Cascades — (1868-1917)

Amy Chaston, *soprano saxophone*
Candi Cannon, *alto saxophone*
David Halliday, *tenor saxophone*
Russell Hill, *baritone saxophone*

English Renaissance Music — Henry Lichfield-Birch
I Always Loved to Call My Lady Rose
Ave Maria
The Nightingale

Variations on an Old Hungarian Folk Song — Michael Fink

Dale Richards, *trumpet*
Lorrina Burrows, *trumpet*
Sonja Grey, *horn*
Brent Arnold, *trombone*
Jeff Case, *tuba*

Symphony for Brass Quintet
Victor Ewald
III. Allegro non troppo

Galliard Battaglia
Samuel Scheidt
(1587-1654)

Andrew Allphin, *trumpet*
Joseph Prince, *trumpet*
Claire Edwards, *horn*
Kevin Price, *trombone*
Joseph Jensen, *tuba*

Cache-Cache
Robert Cerisse

Petit Quatour pour Saxophones
Jean Françaix
Gaguenardise
Sérénade Comique

Tom Abbott, *soprano saxophone*
Jeff Cunningham, *alto saxophone*
Fabian Loso, *tenor saxophone*
Zack Poulter, *baritone saxophone*

Rondeau
Jean Joseph Mouret
(1682-1738)

Second Military Suite in F
Gustav Holst-Sabourin
(1874-1934)
March
Song Without Words
Song of the Blacksmith
Fantasia on the "Drugason"

Reed Peterson, *trumpet*
B.J. Cox, *trumpet*
Morgan Quigley, *horn*
Scott Graves, *trombone*
Eliza Chiu, *tuba*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 18, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Amanda Nixon
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Suites I, No. 2 in F Major, HWV 427	George Frideric Handel
Adagio	(1685-1759)
Allegro	
Adagio	
Allegro (Fuga)	
Sonata in D Major, Hob. XVI; 14	Franz Joseph Haydn
Allegro moderato	(1732-1809)
Menuetto	
Presto	
Six Grandes Etudes de Paganini, S. 140	Franz Liszt
1. Preludio in G Minor	(1811-1886)
2. in E-flat	
3. La Campanella	
4. in E	
5. La Chasse	
6. in A Minor	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Friday, March 19, 1999 - 7:30 P.M.
Museum of Art, Leeds Gallery

THE BRANDENBURG CONCERTI
of Johann Sebastian Bach
performed by members of the
Early Music Ensemble
Douglas E. Bush, *director*

Program

Concerto No. 1 in F Major, BMV 1046
  [Allegro]
  Adagio
  Allegro
  Adagio. Allegro
  Menuetto, Trio, Menuetto, Polacca, Menuetto, Trio, Menuetto

Concerto No. 2 in F Major, BMV 1047
  [Allegro]
  Andante
  Allegro assai

Rachel Bakes, *violin*
Robert Quist, *recorder*
Melissa Oxborrow, *oboe*
David Brown, *trumpet*

Concerto No. 3 in G Major, BMV 1048
  [Allegro]
  Allegro

Concerto No. 4 in G Major, BMV 1049
  Allegro
  Andante
  Presto

Robert Quist, Herald Clark, *recorders*
James Rasmussen, *violin*

Concerto No. 5 in D Major, BMV 1050
Allegro
Affettuoso
Allegro

Ingrid Scherer, *violin*
Katie Hammond, *flute*
Earl Cahill, *harpsichord*

Concerto No. 6 in B-flat Major, BMV 1051
[Allegro]
Adagio, ma non tanto
Allegro

Jason Bonham, Dianna Rhodes, *violas*

EARLY MUSIC ENSEMBLE INTRUMENTALISTS

Violin I
Rachel Bakes
Ingrid Scherer
James Rasmussen
Martha Wilcox
Kiersten Olson

Violin II
Sarah Black
Jonathan Starr
Lori Rasmussen
Annie Williams
Rebecca Olson

Viola
Jason Bonham
Dianna Rhodes
Peter Jasinski
Jennifer Louck

Cello
Nathan Jasinski
Tyree Pene

Flute
Katie Hammond

Recorder
Robert Quist
Herald Clark

Oboe
Melissa Oxborrow
Jennifer Redfearn
Amanda Bliss

Basson
Michael Dalby

Trumpet
David Brown

Harpsichord
Earl Cahill
Douglas Bush

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 19, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Candice Lee Johnson
coloratura soprano

Student of
Arden Hopkin

Assisted by
Robin J. Hancock, ***piano***
Erin McOmber Lochhead, ***mezzo-soprano***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Exultate Jubilate, K. 165	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante	
Allegro	

II

Quatre chansons à jeunesse	Claude Debussy
Pantomime	(1862-1918)
Clair de lune	
Pierrot	
Apparition	

III

Presentation of the Rose (*Der Rosenkavalier*)	Richard Strauss
Ich schwebe	(1864-1949)
Barkarole	
Amor	

IV

From Six Songs for High Voice	Ned Rorem
Pippa's Song	(b. 1923)
Song to a Fair Young Lady, Going Out of Town in the Spring	
Glitter And Be Gay (*Candide*)	Leonard Bernstein
	(1910-1990)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 19, 1999 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY STRING ORCHESTRA

Walter B. Birkedahl, *director*

Program

Symphony No. 5 in E Minor, op. 95, "From the New World"	Antonín Dvorák
Adagio - Allegro molto	(1841-1904)
Largo	
Scherzo: Molto Vivace	
Allegro con fuoco	
Music from *Star Wars*	John Williams
	(b. 1932)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Violin
Heidi Beck
Bethany Branscomb
Natalie Burnside
Genevieve Clawson
Lisa Coats
Edith Dangerfield
Kimberley Denney
Megan Doane
Melanie Dunn
Maurianne Dunn
Tina Ellison
Krissa Gibby
Allison Grames
Alexi Harrison
Beth Higginson
Jodi Higginson
Rachael Higginson
Matt Hunsaker
Katherine Johnson
Greta Klumb
Dawn Langlois
Jean Luker
Laurel Machula
Kristen Maetani
Andria McQueen
Candice Merrill
Anike Nabrotzky
Carolyn Newbold
Nicole Nielsen
Anika Olson
Rachael Orton
Cara Ricks
Kelsey Roberts
Rebecca Sederberg
Joshua B. Sharp
Andrew Steinacker
LeAnn Stoney
Cherilyn Symons
Ribeka Takahashi
Rachelle Tolman
Cara Turley
Leanne Vesloski
Suzy Ward

Violin II
Candace Baker
Catherine Ballif
Melanie K. Beal
Kristen Borneman
Elizabeth Chambers
Ashley Cook
Nathan R. Cox
Kristie deRoque
Stacey Eaton
Alex Fahrenbach
Anneliese Farnsworth
Lisa Forsyth
Kylie Frandsen
Megan Guthrie
Rebecca Hartvigsen
Rebecca Jasinski
Erika Jensen
Emily Jones
Shelly King
Nicole Lafleur
Mindy Lochhead
Jeanette Lyman
Jennie Mellen
Michelle Mylroie
Emiily Peterson
Bethany Rane
Karen Redd
Erica Scott
Rebekah Snow
Leslie Sorensen
Nicole Steck
Jill Swenson
Alisha Thompson
Kristen Tringham
Leslie Vega
Sarah "Alex" Warner
Alecia Wilson

Viola
Susan Abbott
Amy Badger
Jennifer Byrne
Rachel Fluckiger
Camille Graham
Kristin Holmstrom
Noella Joe
Sara Johns
Jennifer L. King
Tyree Pene
Amy Petersen
Jred Powell
Maren Richter
Dawn Sabin
Christa Scott
Allison Sowards
Brian R. Swenson
Amanda Tammen
David L. Wilson

Cello
Alicia Allen
Kristine Ashton
Whitney Babcock
Audra Brown
Heather Carlin
Diana Christensen
Shannon Connors
Tanaia Ericksen
Julie Goodwin
Courtney Hansen
Staci Hart
Heather Hiatt
Sarah Hill
Chastity M. Hobby
Rachel Hunter
Kirsten Jensen
Wendy Peterson
Glade Roper
John Singer
Lisa Ure

Bass
Neil J. Anderson
Eliza Chiu
Ryan Kilstrom
Mark Meilstrup
Lisa Weaver

Flute
Megan Lord
Elizabeth Lund
Rachel Magleby
Christine Pratt
Christine Self
Rebecca Steggell

Oboe
Maissa DiPaola
Hollie Pollan

English Horn
Katie Walters

Clarinet
Erica Egli
Sharla Winder

Bassoon
Elizabeth Cummings
Rebekah B. Jung
Linda Kay Stavast
Kathryn Toone

Horn
Shelley Ball
Kristina Coates
Claire Edwards
Mark Givens
Lauralea Otis
Brandon Stanford
Brandon Tucker

Trumpet
Emily Camacho
Matt Michaelis
Fauna Birch Sparrow
Judd Berry
Sam Pierce

Trombone
Andrew Lee Branch
Melissa Camille Greco
Matthew J. Hardy

Bass Trombone
Carl Smith

Tuba
Marcus Bowers

Timpani
Charles Stanford

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 19, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Jeanne Coventry Kerry & Rachael Larke Cowart
soprano & mezzo-soprano

Students of
Lila Stuart-Bachelder

Assisted by
Robin J. Hancock, ***piano and harpsichord***
Jenet Jacob, ***harp***
Justin Flosi, ***counter tenor***
Thomas Glenn, ***tenor***
and
The Gruyére Quartet
Winona Fifield, ***violin***
Victoria Ferris, ***violin***
Tessy Lund, ***viola***
Brian Stucki, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

"Laudamus te,"from *Gloria*	Antonio Vivaldi
"Qui sedes," from *Gloria*	(1678-1741)
"Piangeró la sorte mia," from *Giulio Cesare*	George Frideric Handel
"Non é amor, ne gelosia," from *Alcina*	(1685-1759)
Wie Melodien	Johannes Brahms
Die Sonne scheint nicht mehr	(1833-1897)
Da unten im Tale	
Dort in den Weiden steht ein Haus	
Es steht ein Lind	

Gypsy Songs	Antonín Dvorak
1. Mein Lied ertönt	(1841-1904)
2. Ei, wie mein Triangel	
3. Rings ist der wald	
4. Als die alte Mutter	
5. Reingestimmt die Saiten	
6. In dem weiten	
7. Darf des Falken Schwinge	
Pastorale	Georges Bizet
Adieux de l'hôstesse arabe	(1838-1875)
Ouvre ton cœur	
Le Filles Des Cadix	Léo Delibes
	(1836-1891)
Haï Luli	Pauline Viardot
	(1821-1910)
Piéce en forme de habanera	Maurice Ravel
	(1875-1937)
Canticle II: Abraham and Isaac	Benjamin Britten
	(1918-1976)
Cantata	John Carter
1. Prelude	
2. Rondo (Peter go ring dem bells)	
3. Recitative (Sometimes I feel like a motherless child)	
4. Air (Let us break bread together)	
5. Toccata (Ride on King Jesus	
"A Boy Like That" from *West Side Story*	Leonard Bernstein
"We are Women" from *Candide*	(1918-1990)

Refreshments will be served in E-400 direclty following the performance.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, March 20, 1999 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Daniel James Bradshaw
composition

Required for the degree Bachelor of Music with a Major in Performance

Program

Piano Duet No. 1 (1996)

Brian Elkins and Nathan Fifield, *piano*

Unupholstered Jupiter (1996)

DAT

Haiku Sketches (1997)
I. Dance-like
II. Placid
III. Frantic

Larke Cowart, *alto*
Christopher Lewis, *viola*
Tiffany Bourgeois, *vibraphone*

Two Piano Studies (1999)
I. Second-rate
II. Thirty-third Street

Joshua Bradshaw, *piano*

Diversion for String Quartet (1998)

Ingrid Scherer, *violin*
Heidi Keith, *violin*
Eric Scherer, *viola*
Kurt Scherer, *violoncello*

Intermission

Descending Field (1999)

"Chops" Orchestra
Brendan Merrick, *conductor*

Violin I
Ingrid Scherer
Heidi Sorenson
Rosalie Lund
Wynona Fifield
Allison Unsworth
Amy Rosevear

Violin II
Melissa Abbott
Rachel Bastian
Anna Nibley
Arian Goodman
Sarah Jane Thompson
Victoria Ferris

Viola
Christopher Lewis
Kristin Fletcher
Angie Speed
Joy Johnson
Eric Scherer
Emily Tay

Cello
Sterling Oaks
Kurt Scherer
Megan Boyle
Tyree Pini

Bass
Nathan Reese
Bart Gibb

Flute
Jennifer Hillam
Kristin Goodwin

Oboe
Elizabeth Young

English Horn
Dana Frost

Clarinet
Amy Gabbitas
Lea Saville

Bassoon
Molly Forbes
Jennifer Kunz

French Horn
Mark Givens
Erin Shumate
Emily Zappe
Claire Edwards

Trumpet
Joel Neves
Todd Blackinton

Trombone
Kevin Price
Mike Bailey
Drew Erickson

Tuba
Jeff Case

Harp
Anamae Anderson

Piano
Brian Elkins

Percussion
Tiffany Bourgeois
Trevor Harvey
Sean Jackson
Lance LeVar

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, March 20, 1999 - 2:00 and 7:30 P.M.
de Jong Concert Hall

The Brigham Young University School of Music is proud to sponsor:
VOCAL POINT

Vocal Point
is:

Danny "Credit Unions vs Banks" Avery
Greg "Dehydrator" Baird
Sam "Black & Decker" Blackham
David "Ginzu" Bowman
Scott "Sweatin' to the Oldies" Clark
Greg "Juice Man" Giauque
Mike "Garden Weasel" Gilchrist
Matt "Singing Bird Clock" Pilling
Chris "Chia" Woods

Director: Jim "Dial O' Matic" Anglesey
Choreography: Ashley "Clap On Clap Off" Chadwick
& Nicki "Silver Lightning"Avery
Sound: Ian "Static Duster" Hunter ,
Mike "Nature's Soothing Sounds" Bailey
& Rodolfo "Spray Can Hair" Ceballos

All songs arranged by Vocal Point and former Vocal Point Members.
This concert approved for your viewing pleasure.
No animals were harmed during this performance.
Check out our own merchandise on sale now in your local lobby.
Thank you sincerely for all your support. You keep us singing!

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Vocal Point would like to thank the following:

Hal Wing
Matt Avery
Nicki Avery
Peter Hansen
Mark Clifford
Jim Steele
Bob Ahlander
Julie Ahlander
Dave Boyce
Extempo
The BYU A Cappella Club
Paul Baltes
past VPers
6-Trac (not Aaron though)
C.A.S.A.
Jimmy Franklin
Theresa Ellis
David Randall
The BYU School of Music
Ron Simpson
Performing Arts Management
Ed Blaser
Pete Codella
Vehicle Rental
Don Kopp
President & Sister Bateman
Luscious Lara Saville
Dashing Dave Billings
Stacy
Garth Brooks
Boise, Idaho
Idaho Falls, Idaho
Provo, Utah
Diamond Rio
Steve Young
Donny & Marie
Kevin Bacon
Ron Popeil
The Juiceman
Cher
John Grey
Weird Al Yankovic
Lara Flynn Boyle
all forms of chocolate
Baking Soda–is there anything this stuff can't do?
K-Tel
K-Mart
Circle K
Special K
The letter K
Our favorite store w/a 'K'
  Clark's Tuxedos

THE FINEST IN BLACK & WHITE
Clarks
TUXEDOS
Since 1950

And these exciting phrases:
one size fits all
new and improved
free stuff
Richard Simmons
but wait there's more
well, wait no more
For only $19.99
order yours today
operators are standing by
thrill your friends & family
be the first on your block
get in on the ground floor
we just should have done it sooner
like to make more money?
have you been injured?
no purchase necessary
it's amazing!
batteries not included
order yours today
4 out of 5 dentists
start your "career" today
the freshmaker
special thanks to whoever allowed lawyers to advertise on tv–now we know who not to get
And of course our family, friends and supporters
Thanks for coming!

Seen these Informercials?

Tae Bo
The Food Dehydrator
Sit N Fit
Just Kidding Video
Rapid White
Armor All
Voca-Cola
Infinite Dress
Laundry Mate
Flitz Metal Polish
Don Lapre
Bo-Flex
Abflex
EZ-Chopper
Smart Chopper
Denture Grip
Bacon Magic
Paint Stick
Voco-Puffs
Power Trainer
Sausage & Pasta Maker
Men-Mars/Women-Venus
Voca-motion dance video
Memory Power
Helicopter Lure
Pocket Fisherman
Professor Peters' Snake Oil
Nordic Track
Money Makers
E-Force
Party Box
Walk-Fit
Protein Power
Bamboo Steamer
Magic Can
Iron Wonder
Microjet Steaming Iron
Handy Hanger
Eagle Eyes Sun Glasses
Instagone
Duralube
The Chipmaker
Double Orthopedic Pillow
Quick N Brite
Onion Machine
Vocal Point Singing Clock

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 20, 1999 - 2:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Elizabeth Green
bassoon

Jessica Snarr
flute

Students of
Christian Smith and Elizabeth Ruppe

Assisted by
Jessica Sedgewick, ***piano and harpsichord***
Aaron Flood, ***piano***
Marc Porcaro, ***guitar***
Amber Archibald, ***cello***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Minor, op. 20, no. 2 — Michel Corrette (1709-1795)
    Allegro
    Aria I, Aria II
    Allegro

Sonata for Bassoon and Piano (1938) — Paul Hindemith (1865-1963)
    I. Leicht bewegt
    II. Langsam - Marsch - Beschluß, Pastorale - Ruhig

Intermission

Suite Modale — Ernest Bloch (1880-1959)
    Moderato
    L'istesso tempo
    Allegro giocoso
    Adagio

Sonata in B Minor — Georg Frideric Handel (1685-1759)

- Adagio
- Allegro
- Largo
- Allegro

Troiséme Sonate — Philippe Gaubert (1879-1941)

- Allegretto
- Trés modéré
- Joyeux - Allegretto

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 20, 1999 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Tracy Olson
violin

Student of
Vesna Gruppman

Assisted by
Ingrid Scherer, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita No. 2 in D Minor Allemande Courante	Johann Sebastian Bach (1685-1750)
Concerto No. 13 in D Major Allegro Maestoso	Rodolphe Kreutzer (1766-1831)

Intermission

The Swan	Camille Saint-Saëns (1835-1921)
Concerto in G Minor Allegro Moderato	Max Bruch (1838-1920)
Ashokan Farewell	Jay Ungar

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 20, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Adrienne M. Dangerfield
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, ***piano***
Loralee Miller, ***piano***
Emily Miller, ***violin***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, F. XIII, no. 30	Antonio Vivaldi
Preludio: Presto	(1680-1743)
Capriccio: Presto	
Corrente: Allegro	
Adagio	
Giga: Allegro vivace	
Sonata No. 1 in G Major, op. 78	Johannes Brahms
Vivace ma non troppo	(1833-1897)
Adagio	
Allegro molto moderato	
Concerto in D Minor, S. 1043	Johann Sebastian Bach
Largo, ma non tanto	(1685-1750)
Sonata in D Major, op. 94a	Sergei Prokofiev
Moderato	(1891-1953)
Scherzo: Presto	
Andante	
Allegro con brio	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY

Sinfonia

David Dalton, *director*

Tuesday, March 23, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINFONIA

David Dalton, *director*

Program

Lemminkäinen's Return, op. 22, no. 4 — Jean Sibelius (1865-1957)

Dance Suite — Béla Bartók (1881-1945)

- Moderato
- Allegro molto
- Allegro vivace
- Molto tranquillo
- Comodo
- Finale: Allegro

(Played without pause)

Intermission

Piano Duets, op. 10 and 60 (excerpts) — Carl Maria von Weber (1786-1826)

Overture to *Turandot* — Carl Maria von Weber

Symphonic Metamorphosis on Themes by Carl Maria von Weber — Paul Hindemith (1895-1963)

- Allegro
- Turandot, Scherzo: Moderato - Lebhaft
- Andantino
- Marsch

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU SINFONIA PERSONNEL

Violin I
Ingrid Scherer, *concertmaster*
Adrienne Dangerfield
Alison Gagon
Heidi Keith
Melissa Price
Emily Richards
Heidi Sorensen
Amman Starr
Sara Jane Thompson
Allison Unsworth

Violin II
Amy Rosevear, *principal*
Kimberly Barney
Megan Graves
Catherine Grover
Allison Harrell
Jeannie Hawkes
Natalie Stirling
Brynna Wilson

Viola
Chris Lewis, *co-principal*
Tessya Lund, *co-principal*
Tara Bates
Jason Bonham
Emily Bolles
Travis Dastrup
James Guyman
Gina Ocampo

Cello
Brian Stucki, *principal*
Nathan Jasinski
Jill Karen
Kurt Scherer
Whitney Stewart
Ryan Swigert

Note: String seating rotates

Contrabass
Angela Cooley, *principal*
Tyler Johnson
Nathan Reese
Benjamin Young

Flute
Lisa Poll, *principal*
Kristi Meyer

Piccolo
Emily Morris

Oboe
Zachary Smith, *principal*
Carrie Bills

English Horn
Dana Frost

Clarinet
Adam Baillif, *principal*
Gwen Tuft

Bass Clarinet
Erika Egli

Bassoon
Michael Dalby, *principal*
Mollie Forbes

Contrabassoon
Jennifer Kunz

Horn
Kamber Price, *principal*
Joel Yoder
Sonja Gray
Jeff Dunford

Trumpet
Judd Berry, *principal*
Samuel Pierce
Rick Winscot

Trombone
Kevin Price, *principal*
Mike Bailey
C. Tyler Kay

Tuba
Dan Bryce

Timpani/Percussion
Ngaio Palmer
Lance LeVar
Tiffany Bourgeois
Louise Rew
Sean Jackson

Harp
Anamae Anderson

Piano
Nathan Fifield

Celesta
Brian Elkins

Lemminkäinen's Return, op. 22, no. 4

Sibelius gave the title, Symphonic Poems on Motifs from the Lemminkäinen Myth, to his four orchestral images performed in Helsinki on April 13, 1896 and published in 1900. Based upon the Finnish national epic poem, Kalevala (Land of Heroes), Sibelius's cycle depicts adventures of one particular hero and warrior, Lemminkäinen. The fourth work, Lemminkäinen's Return, portrays the dangers created by the "Mistress of the North" as he and his comrade, Tiera, journey home.

In an interview regarding Finland's recent won independence, Sibelius suggested a more personal and nationalistic connection with this finale: "I think that we Finns should really show more pride. Let us not bear our helmet crooked [a quotation from the Kalevala]. What do we have to be ashamed of? This is the idea running through Lemminkäinen's Return. He is as good as the finest count."

Dance Suite

1923 marked the fiftieth anniversary of the joining of Pest, Buda, and Obuda into one city, Budapest. To celebrate this occasion, the government asked the foremost composers of Hungary to provide music for a gala concert. Bartók, known as a "champion" of Hungarian music, composed the Dance Suite for the event. The five dances which comprise this suite are based on original themes, but imitate folk songs of Arabia (nos. 1 & 4), Hungary (nos. 2 & 3), and primitive Rumania (no. 5). An Hungarian-based ritornello (recurrent theme), usually scored for four violins, links the dances together. Bartók culminated the suite with a vigorous finale, combining themes from the previous movements.

Piano Duets, op. 10 & 60

Weber composed the Six Pieces for Piano Duet, op. 10, while employed in Stuttgart as music instructor for the Duke Ludwig's family. From these charming works, Paul Hindemith selected the second to use in his third movement of Symphonic Metamorphosis.

Weber's Eight Pieces for Piano Duet, op. 60 (1818) represent the finest of his three piano duet sets. Hindemith cites the wild and exuberant Allegro *all'ongarese* (no. 4) in the first movement of his Symphonic Metamorphosis, while the sinister Marcia funebre (no. 7) is exploited in the finale.

Overture to *Turandot*

Weber composed the overture and incidental music to Schiller's five-act drama *Turandot* in 1809. Weber's description of the music reads, "Drums and pipes introduce the strange, bizarre melody, which is taken up by the orchestra and presented in various forms." He borrowed this bizarre melody from Rousseau's *Dictionnnaire de musique* (1768) where it was labeled as an *air chinois.* Rousseau's version of the melody is entirely pentatonic, while Weber's contains one altered note, weakening the pentatonic quality with an F–natural.

Symphonic Metamorphosis on Themes of Carl Maria von Weber

In his day, the German-born Hindemith was seen as an ultra modernist. For this, and his association with artists of revolutionary political views and "impure" racial heritage, the Nazi government of the thirties condemned his music. After a forced resignation from his teaching position at the Berlin Hochschule, Hindemith later joined the faculty at Yale University. While there, he composed Symphonic Metamorphosis (1943).

The four-movement suite is based on the above-mentioned works of Carl Maria von Weber. The first and last movements contain vigorous renditions of themes. These stem from his Eight Pieces for Piano Duet, op. 60, and a March in G minor. In the third movement, Hindemith combines a cantabile melody, borrowed from the op. 10 Piano Duets, with a soaring flute fantasia. His most exotic and memorable treatment of Weber's music occurs in the second movement. Here, he transforms the Chinese melody from Weber's *Turandot* into a colorful display of jazz technique and percussion effects.

—Notes by Sara Jane Thompson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 23, 1999 - 7:30 P.M.
Madsen Recital Hall

GUITAR ENSEMBLE

Lawrence Green, *director*

Program

Suite Antique	Helmut Fackler
Praeludium	
Courante	
Sarabande	
Gavotte	
Musette	
Passacaille	
Quartet in D Major	Georg Philipp Telemann
Adagio - Allegro	(1681-1767)
Grave	
Allegro	
Cantata, Gleichwie der Regen und Schnee vom Himmel fallt, BWV 18	Johann Sebastian Bach
Sinfonia	(1685-1750)
Estampas	Federico Moreno-Torroba (1891-1982)

Jennie Lund
Adam Olson
Nathan Ruden
Jeff Whitehead

Joseph Hill
Derek Jensen
Jason W. Johnson
Jason Meyer

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Tuesday, March 23, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Brent D. Arnold
trombone

Student of
Daniel Bachelder

Assisted by
Charlotte Miller, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto	Nicolai Rimsky-Korsakov
Andante cantible	(1844-1908)
Allegretto	
Sonata	Georg Philipp Telemann
Andante	(1681-1767)
Allegro	

Intermission

Sonata No. 1	Johann Ernst Galliard
Cantabile	(1678-1749)
Spiritoso e staccato	
Largo e staccato	
Allegro e staccato	
Vivace	
Concertino, op. 45, no. 7	Lars-Erik Larsson
Aria: Andante sostenuto	(b. 1908)
Preludium: Allegro pomposo	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 24, 1999 - 7:30 P.M.
de Jong Concert Halll

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND

Don L. Peterson, ***conductor***
Ralph G. Laycock, ***guest conductor***

Program

Königsmarsch	Richard Strauss arr. Roger Barrett
Thema	Harrie Janssen
On An American Spiritual	David R. Holsinger
Incantation and Dance	John Barnes Chance
Joel Yoder (Graduate Student), *guest conductor*	
The Path Between the Mountains	Jay Kennedy
Intermission	
Canzona	Peter Menin
Toccata	Girolamo Frescobaldi
Symphony No. 5 Finale	Dmitri Shostokovich
Ralph G. Laycock, *guest conductor*	
Galactic Empires	David Gillingham

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY SYMPHONIC BAND - WINTER 1999

Flute
Angela Rich*
Holly Ence
Jessica Snarr
Sarah Jones
Hollie Beck
Lisa Thompson
Kirsten Dekker
Megan Lord
Robyn Ence
Stephanie Welch

Piccolo
Sarah Jones

Oboe
Alison Comstock*
(English Horn)
Elizabeth McPhie
Kathy Skarda

Bassoon
Rebecca Kohler*
Richard Moore

Clarinet
1st Lana Tolley*
Isaac Winkler
Peter Gessel
Chrissy Miller (Eb)
Amanda Strum

2nd Matt Morrison
Jacob Ballard
Anna Knowles
Michelle Pratt
Audrey Turner
Gretchen Rimmasch
Megan Wolfley

3rd Karla Hendricks
Laura Schlag
Jessica Nielson
Daniel Splattstoesser
Rebecca Wells
Elizabeth Jeffrey
Michelle Storey
Enoch Sinclair

Bass Clarinet
Tamra Hadfield*
Greg Hendricks

Contra Bass Clarinet
Andrea Worthen

Alto Saxophone
Zach Poulter*
Candi Cannon
Jeff Cunningham

Tenor Saxophone
Fabian Loso

Baritone Saxophone
Tom Abbott

French Horn
Laura Miles*
Alison Gifford
Kristine Smith
Kara Andrus
Allyson Black
Adria Hunt
Lauralea Otis
Morgan Quigley

Trumpet
Reed Peterson
B.J. Cox

Cornet
Andrew Allphin*
Angela Bell
Nate Ricks
Jim Whitehead
Joseph Prince
Aaron Ward
Richard Bragdon

Trombone
Brian Lund*
Paul Davis
Nathaniel Lemon
Ben Shawcroft
Sarah Hart
Karl Miller
Scott Graves
Matt Morgan
Matt Hardy
Richard Stacey

Euphonium
Heather Fernuik*
Brian Blumer

Tuba
Eliza Chiu*
Joseph Jensen
Marcus Bowers
Glenn Edwards

Percussion
Marc DeLuka*
Trevor Harvey
Lorana Broadbent
Jessica Caswell
Kami Lowe
Scott Homer

Piano
Julia Thomas

* Principal

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 24, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Amanda Hall
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Ryan Murphy, *piano*
Tad Harris, *baritone*
Chris Hopkin, *baritone*

Required for the degree Bachelor of Music with a Major in Performance

Program

S'io chiedo all'amor mio	Benedetto Marcello (1686-1739)
Se tu m'ami	Giovanni Pergolesi (1710-1736)
So anch'io la virtu magica	Gaetano Donizetti (1797-1848)
Lerchengesang	Johannes Brahms (1833-1897)
Die Vögel	Franz Schubert (1797-1828)
Die Nachtigall	Alan Berg (1885-1935)
Le Papillon Chanson Norvégienne Madrigal	Félix Fourdrain (1880-1923)

Ballad of the Trees and the Master	Sven Lekberg
I Will Lift Up Mine Eyes	
The Road to Avrillé	
The Spring and the Fall	
Old Man River	Jerome Kern (1885-1945)

Tad Harris, *baritone*

He's Got the Whole World in His Hands	arr. Margaret Bonds
My Lord, What a Mornin'	arr. H.P. Burleigh

Chris Hopkin, *baritone*

Bess, You is My Woman Now	George Gershwin (1898-1937)

Mandy Hall & Tad Harris

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, March 24, 1999 - 9:00 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC
Geralyn Giovannetti, Christian Smith, and Amy Gabbitas, *coaches*

Program

Trios Piéces Bréves — Jacques Ibert (1890-1962)
  Allegro
  Andante
  Assez lent - Allegro scherzando

III IV V
Sarah Meehan, *flute*
Dana Frost, *oboe*
Susan Toups, *clarinet*
Mark Givens, *horn*
Jennifer Couts, *bassoon*

Caprice on Danish and Russian Folksongs, op. 79 — Camille Saint-Saëns (1835-1921)

The Variation Quintet
Lisa Poll, *flute*
Lara Saville, *oboe*
Stormi Winscot, *clarinet*
Amy Merkley, *piano*

Ancient Hungarian Dances — Ferenc Farkas (b. 1905)

Five..
Laura Evans, *flute*
Carrie Bills, *oboe*
Laura Campbell, *clarinet*
Emily Zappe, *horn*
Elizabeth Green, *bassoon*

Intermission

Quintet in B-flat Major, op. 56, no. 1 Franz Danzi (1763-1826)

- Allegretto
- Andante con moto
- Menuett Allegretto - Trio Ruhiger
- Allegro

Klenie Kammermüsik für f ünf Bläser Paul Hindemith (1895-1963)

- Lustig. Massig schnelle Viertel
- Walzer, Durchweg sehr leise
- Ruhig und einfach. Achtel
- Schnelle Viertel
- Sehr Lebhaft

Accent Winds
Kristi Meyers, *flute*
Melanie Carter, *oboe*
Amy Gabbitas, *clarinet*
Laura Griffiths, *horn*
P J Woolston, *bassoon*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 25, 1999 - 7:30 P.M.
Madsen Recital Hall

GROUP FOR NEW MUSIC

Murray Boren, *director*

Featuring the music of
Lynn R. Carson
and
Christian Asplund

Gregory Duffin, *conductor*
Stephan Lindeman, *piano*
Sarah Toone, *organ*

Program

I

How Firm a Foundation	Carson
To Him Who Made the World	Asplund
God Spake the Word, and Time Began	Asplund
Glorious Things of Thee Are Spoken (with congregation)	Carson

Choir and congregation

II

Three Psalms	Asplund

- Psalm 6:4
- Psalm 6:2
- Have Mercy

Jeanne Kerry, *soloist*

Once More My Soul	Carson

Leslie Walker, *soloist*

Praise Ye the Lord	Asplund

III

Three Rounds	Asplund
Sacred Round	
Let Every Mortal Ear Attend	
Let Earth's Inhabitants Rejoice	

Choir and congregation

IV

To Him Who Made the World	Carson

Leslie Walker, *soloist*

Psalm I	Asplund

V

The Happy Day Has Rolled On	Carson
My God, How Endless Is Thy Love	Carson
The Day of Redemption	Asplund

Choir

There's a Power in the Sun	Carson
Who Are These?	Asplund

Choir and congregation

Soprano
Kay Wells
Jeanette Daniels
Eva Rankin
Emily Thomas
Esther Richins

Tenor
Dirk Johnson
Justin Flosi
Chris Redfearn
Tyree Pene
David Madden
Greg Duffin

Alto
Mindy Romney
Jennifer Redfearn
Cherly Allred
Stacie Jensen
Jennifer Clark
Anastasia Nikiforova

Bass
Paul Bennion
Bryan Elkins
Ben Sabey
Ed Jones (III)
Hyrum Weibell
Andrew Atwood

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, March 25, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Ryan Williams
trombone

Student of
Daniel Bachelder

Assisted by
Alicia Kaelin, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonatina for Trombone and Piano	Jacques Casterede
Allegro vivo	
Morceau Symphonique	Philippe Gaubert

Intermission

Reflective Mood	Sammy Nestico
Concerto for Trombone	Edward Gregson

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, *conductor*

Friday, March 26, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald Staheli, ***conductor***
Jared Anderson and Emily Neil, ***graduate assistants***
Dwight Bigler and David Brooks, ***accompanists***

Tonight's concert program will be chosen from the choir's 1999 tour repertoire:

Sounding Joy	Gwyneth Walker
A Jubilant Song	René Clausen
From the Hebrew Tradition	
Adonai Ro'i (Psalm 23)	Judith Shatin
Talmud Suite	Sid Robinovitch
Thanksgiving Upon Awakening	
Prayer Before Sleep	
Five Psalm Settings	
Psalm 100	Heinrich Schütz
Psalm 43	Felix Mendelssohn
Psalm 67	Charles Ives
Psalm 15	Maija Einfelde
Psalm 1	Kenneth L. Hicken
Music of the Night	
Song to the Moon	Antonín Dvořák
Der Abend (The Evening)	Johannes Brahms
Water Night	Eric Whitacre
Two Sacred Motets	
Ubi caritas	Imant Raminsh
When David Heard that Absolom Was Slain	Eric Whitacre
Three Settings of the *Agnus Dei*	
Agnus Dei, from *Mass for Double Choir*	Frank Martin
Agnus Dei, from *Mass*	Leonard Bernstein
Agnus Dei	Sven-David Sandström

Three American Folk Hymns	arr. Ronald Staheli
How Can I Keep From Singing	
The Promised Land	
Peace Like a River	
From the Treasury of African-American Music	
In That Great Gittin' Up Morning	arr. Jester Hairston
He's Got the Whole World In His Hands	arr. Mark Hayes
I Hear a Voice A-Prayin'	Houston Bright
Elijah Rock	arr. Moses Hogan
The Battle of Jericho	arr. Moses Hogan
Wait on the Lord	Rosephanye Powell
Turn the World Around	Harry Belafonte / Robert Freedman
Folk Songs and Hymns	
Jerusalem (English)	C. H. Parry, arr. Adam Dawson
How Great Thou Art (Swedish)	arr. Stuart K. Hine
Chorny Voran (Russian)	arr. R. Staheli
Sheleg al yiri (Israeli)	Naomi Shemer, arr. Gil Aldema
Ghost Riders in the Sky (American Cowboy)	arr. R. Staheli
Rocky Top (American Country-Western)	arr. R. Staheli
Zurunni (Arabic)	arr. R. Staheli
Gershwin's Got Rhythm	arr. R. Staheli
(celibrating the centenary of George Gershwin's birth)	
Fascinatin' Rhythm	
Kickin' the Blues Away	
My One and Only	
They All Laughed	
Isn't It a Pity	
Love Walked In	
I Got Rhythm	

BRIGHAM YOUNG UNIVERSITY SINGERS

SOPRANO I

Krista Baer
Rachelle Harmon, *secretary*
Marni Hill
Emily McCormick

SOPRANO II

Amy Astle
Wendy Astle
Joni Jensen, *historian*
Lindsay Robison

TENOR I

Dwight Bigler
Adam Eyre, *president*
Eric Halliday
André Hicken, *dress chair*
Robert Lochhead

TENOR II

Jared Anderson
Howard Cleavinger
Lorin Killian, *vice president*
Andrew Larson

ALTO I

Dacia Gray
Cyndi Hawkins
Erin Lochhead
Emily Neil, *dress chair*
Cherilyn Worthen

ALTO II

Courtney Atack
Erika Carlson
Heather Chipman
Larke Cowart, *social chair*
Camille Madsen

BASS I

Darrell Babidge
Daniel Hall
Tad Harris
Chris Hopkin
Rex Kocherhans
David Thomas

BASS II

David Brooks
Adam Dawson, *publicity chair*
Trevor Lucas
Joseph Malinka
Scott Johnson, *treasurer*
Mathew Kieffer
Scott Perry
Dean Smurthwaite
Shane Warby

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 26, 1999 - 7:30 P.M.
Madsen Recital Hall

PERCUSSION ENSEMBLE
SALSA COMBO
PANORAMIC STEEL

Randall Beach, Jay Lawrence, Ron Brough, ***directors***

Program

Slap Shift	J.B. Smith
Gainesborough	Thomas Gauger
Movement I	
Movement III	
Death by Ooga Booga	Edward Freytag
Pulp Friction	Chris Crockarell
Johnny's Mambo	Pete Escovedo
Palo Pa' Rumba	Eddie Palmieri
No Seva Poder	Christoph Luty
Bomba de Corazon	Eddie Palmieri arr. Phuong Nguyen
Carmen Suite	Georges Bizet arr. R. Ledbetter
The Chosen Place	Tom Miller
Dis Feelin' Nice	Len "Boogsie" Sharpe

PERSONNEL

Percussion Ensemble

John Bradley
Joe Center
Diane Clarke
Adam Hess
Dallas Jensen
Lance LeVar
Karen Merrell
Crystal Richards
Quinn Taylor
Emily Wiggins

Salsa Combo

Kristie Bates
Mike Galbraith
Michael Henrie
Michael Huestis
Jeff Lovell
Phuong Nguyen
Spencer Rand
Deena Robinson
Spencer Rogers
Dan Thrower
Mark Wolfersberger

Panoramic Steel

Jaclyn Bagley
Heather Blanchard
Tiffany Bourgeois
Joe Center
Diane Clarke
Kelley Goldman
Trevor Harvey
Michael Henrie
Michael Huestis
Matt Hymas
Sean Jackson
Lance LeVar
Jay Liddle
Julie Murphy
Emily Rich
Amy Van Camp
Emily Wiggins

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, March 26, 1999 - 7:30 P.M.
Tanner Building 251

SOPHOMORE RECITAL

Emily Bolles
viola

Student of
David Dalton

Assisted by
Mafiléo Latu, ***piano***
Lara Lambert, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Five Old French Dances — Marin Marais (1656-1728)
- L'Agréable
- La Provençale
- La Musette
- La Matelotte
- Le Basque

Sonata in E-flat Major, op. 120, no. 2 — Johannes Brahms (1774-1856)
- Allegro amabile
- Appassionata, ma non troppo Allegro
- Andante con moto

Fantaisie — John Nepomuk Hummel (1778-1837)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Wendy Astle
piano

Student of
Irene Peery-Fox

Assisted by
Christine Farnsworth, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 7, op. 83	Sergei Prokofiev
Allegro inquieto	(1891-1953)
Andante caloroso	
Precipitato	
Sonata No. 19 in E-flat Major	Domenico Scarlatti
	(1685-1757)
Concerto No. 3 in D Minor, op. 30	Sergei Rachmaninoff
Allegro ma non tanto	(1873-1943)
Rhapsodie Espagnole	Franz Liszt
	(1811-1886)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 2:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

David Denniston
horn

Student of
Laurence Lowe

Assisted by
Diane Baker, ***piano***
Ingrid Scherer, ***violin***
Amy Rosevear, ***violin***
Chris Lewis, ***viola***
Nathan Jasinski, ***cello***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sextet in E-flat Major, op. 81b	Ludwig van Beethoven (1770-1827)
Horn Dances (1998) I. Jaunty II. Smooth and Free III. Quick	Murray Boren (b. 1950)
España	Vitaly Buyanovsky
Tocatta in C Major for Organ, BWV 564 Adagio	Johann Sebastian Bach-Lowe (1685-1750)
Partita (1960) I. Malinconia II. Caccia III. Aria IV. Alla Marcia	Verne Reynolds (b. 1926)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, March 27, 1999 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Amy Astle
piano

Student of
Irene Peery-Fox

Assisted by
Mafileo Latu, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto No. 2 in A Major	Franz Liszt (1811-1886)
L'isle joyeuse	Claude Debussy (1862-1918)
Chaconne in G Major	George Frideric Handel (1685-1759)
Sonata No. 1, op. 22 Allegro marcato Presto misterioso Adagio molto appassionato Ruvido ed ostinato	Alberto Ginastera (1916-1983)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 4:00 P.M.
151 Tanner Building

SOPHOMORE RECITAL

Ruth Alice Brown
violin

Student of
Donna Fairbanks

Assisted by
Katherine L. Davidson, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 5 in F Major, op. 24, "Spring"	Ludwig van Beethoven
Allegro	(1770-1827)
Adagio molto espressivo	
Scherzo and Trio: Allegro molto	
Rondo: Allegro ma non troppo	
Romanian Folk Dances	Béla Bartók
I. Allegro moderato	(1881-1945)
II. Allegro	
III. Andante	
IV. Molto moderato	
V. Allegro	
VI. Allegro	
Sonata No. 3 in C Minor, op. 45	Edvard Grieg
Allegro molto ed appassionato	(1843-1907)
Allegretto espressivo alla Romanza	
Allegro animato	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Courtney Atack
contralto/mezzo-soprano

Student of
Lila Stuart-Bachelder

Assisted by
Robin J. Hancock, *piano*
Oliva Garcia, *mezzo-soprano*
Heidi Neilson, *soprano*
Jason Atack, *guitar*
Clayton Pixton, *bass*
Skye Pixton, *soprano*
Jeff Lovell, *piano*
Mike Henrie, *drums*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Ch'io mai vi possa, from *Siroe*	George Frideric Handel
Lascia ch'io panga, from *Rinaldo*	(1685-1759)
He was despised, from *Messiah*	

II

Ach wende diesen Blick	Johannes Brahms
Och Moder, ich well en Ding han	(1833-1897)
Sonntag	
Lied	
An Veilchen	

III

La Chanson du Fou	Georges Bizet
Trio (card scene), from *Carmen*	(1838-1875)

IV

Where corals lie	Edward Elgar
Haven	(1857-1934)
Sea slumber-song	

V

A Taste of Folk 'n Jazz

Killin' the Blues	R. Sally
Bring Me Home	Courtney Atack
Fire	
Don't Get Around Much Anymore	Jazz Melody
All the Things You Are	
It Had To Be You	

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 7:30 P.M.
de Jong Concert Hall

CHAMBER MUSIC

Three Renaissance Pieces	Stellar

Brass Quartet
Rick Winscot, *trumpet*
Joel Neves, *trumpet*
Laura Griffiths, *horn*
Ryan Williams, *trombone*

Three Isaac Pieces	de Jong
Trio for Brass	Vaclav Nehlybel

Brass Trio
Rick Winscot, *trumpet*
Laura Griffiths, *horn*
Ryan Williams, *trombone*

UNIVERSITY BAND

Randall L. Beach, *conductor*

Amparito Roca	Jaime Texidor arr. Aubrey Winter
When the Stars Began to Fall	Fred J. Allen
Incantations	Robert W. Smith
American Civil War Fantasy	Jerry H. Bilik

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNVIERSTIY UNIVERSITY BAND

Flute
Amber Smith (piccolo)
Rebecca Reinmann
Linda Furuto
Lauren Kamber
Rachel Deere
April Armstrong
Karin Koller
Natalie Winters
Tara Miner
Jessica Clark
Julie Gudmundson
Melanie Lamb
Clarissa Keraga
Noel Rawlings
Joanne Larsen
Serena Johnson
Jennifer Tobler
Kristian Thomas
Becky Weekes
Kimberly Sylva
Sannali Matheson
Katherine Jenkins
Jennifer Schachterle
Kristin Neeley
Jennifer Johnson
Nellie Ellsworth
Melissa Christensen
Holly Neal
Lynn Goodsell
Talia Allen
Candice Horsley
Heather Pilling
Rachel Hansen
Colette Rasmussen
Christine Pratt

Oboe
Crystal Pannell
Janelle Jensen
Julie Price
Danielle Streng

Bassoon
Alison Nelson
Rachel Handly

Clarinet
Rebecca Acosta
Eden Guymon
Mary Nelson
Julie Sutton
Kristi Chaney
Megan Lindley
Mechel Green
Janene VanEizenga
Linda Henrichsen
Jamie Goodwin
Aimee Wahle
Michael Bradshaw
Sheree Mansius
Jennifer Lyndaker
Tory Parker
Alicia Eynon
Robin Silk
Gary Sheppard
Sarah Ann Jeskie
Wendy Ostler
Brain Lund
Kate Hooley
Mindy Moore
Shaun Rushforth
Jason Miller
Sarah Mosher
Amy Chaston
Melinda Clement
Julie Berky

Bass Clarinet
Taina Matheson
Alex Moreno
Mari Bunker
John Watts
Anna Watson
Brenden Rensink

Alto Sax
James Forbes
Rachel Pattillo
Aubrey Robinson
Carol Peterson
David Cashdollar
H. David Nez
Lars Henrichsen

Tenor Sax
Melanie Anderson
Melanie Brown
Matthew Grierson

Baritone Sax
Jeffert Matthes
David Robison

Trumpet
Matthew Piccolo
Brent Carlton
Darron Cundick
Marc Peterson
Miriam Ball
Lincoln Bischoff
Jeremy Broadhead
Peter Lamb
Ken Snider
Erin Seely
Justin Brackbank
Katie Rice
Katie Quick
Brad Vanderstek
Scott Black
Nancy Kilian
Eric Morgan
Sabrina Nelson
Mary Wilson
Amanda Strum
Jonathon Ward
Allyson Eynon

French Horn
John Tobler
Emily Packard
Brandon Tucker
Gordon Mitchell
Mandy Hildreth
Anna Ashby
David Sevey
Minda Taylor
Lori Stotts
Debbie Byrd
Julie Carlson
Grant Vincent
Tatiana Wall
Fernando Tovar

Trombone
Scott Pippin
Eric Richardson
Curtis Marshall
Mike Handy
Mark Biggs
Brandon Farmer
Jennifer Krapfl
Tyleah McGuire
Paul Christiansen
Joseph Simonsen
Evelyn Steed
Scott Himes
Karl Kamper

Baritone
Vance Bowen
Kelly Krapfl
Brandon Stanford
Richard Bragdon
Chad Hill

Tuba
Dean Merill White
John Chapman
Stephen Kent White
Lelia Williston
Beckie Brammer
Nathan Phillips
Ryan Rowan

Percussion
Deanne Clements
kylie Frandsen
Emily Cmamacho
Eliza Broberg
Rachel Wahlquist
Mark Wolfersberger

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March 27, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Lindsay Robison
soprano

Student of
Clayne W. and Vivien Robison

Assisted by
Dwight D. Bigler, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Exsultate Jubilate, Motet K, 165	Wolfgang Amadeus Mozart
Allegro	(1756-1791)
Andante	
Allegro	

II

Widmung	Robert Schumann (1810-1856)
Immer leiser wird mein Schlummer	Johannes Brahms (1833-1897)
Klinge, klinge mein Pandero	Hugo Wolf (1860-1903)

III

Beau Soir	Claude Debussy (1862-1918)
Villanelle	Hector Berlioz (1803-1869)
Il est doux, il est bon from *Herodiade*	Jules Massenet (1842-1912)

IV

Tri Spichki	Alexander Chernov
Vesna	
Chudyessa iz chudyess	
Otche Nash	
Krasnaya Loshad	
Dlya Tebya, Lyubimaya	

V

Eternal Day	David Fletcher
A Poor Wayfaring Man of Grief	(b. 1962)
Weepin' Mary	

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, March27, 1999 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Darrell Babidge
baritone

Student of
Lawrence Vincent

Assisted by
Dian Baker, *piano*
Victoria Ferris, Rosalie Lund, *violin*
Tessya Lund, *viola*
Brian Stucki, *cello*
Lawrence Vincent, *guitar*
Joseph Anderson, *double bass*
Kristi Meyers, *flute*
Kim Francom, *mandolin/fiddle*

In partial fulfillment of the requirements for the degree
Master of Music

Program

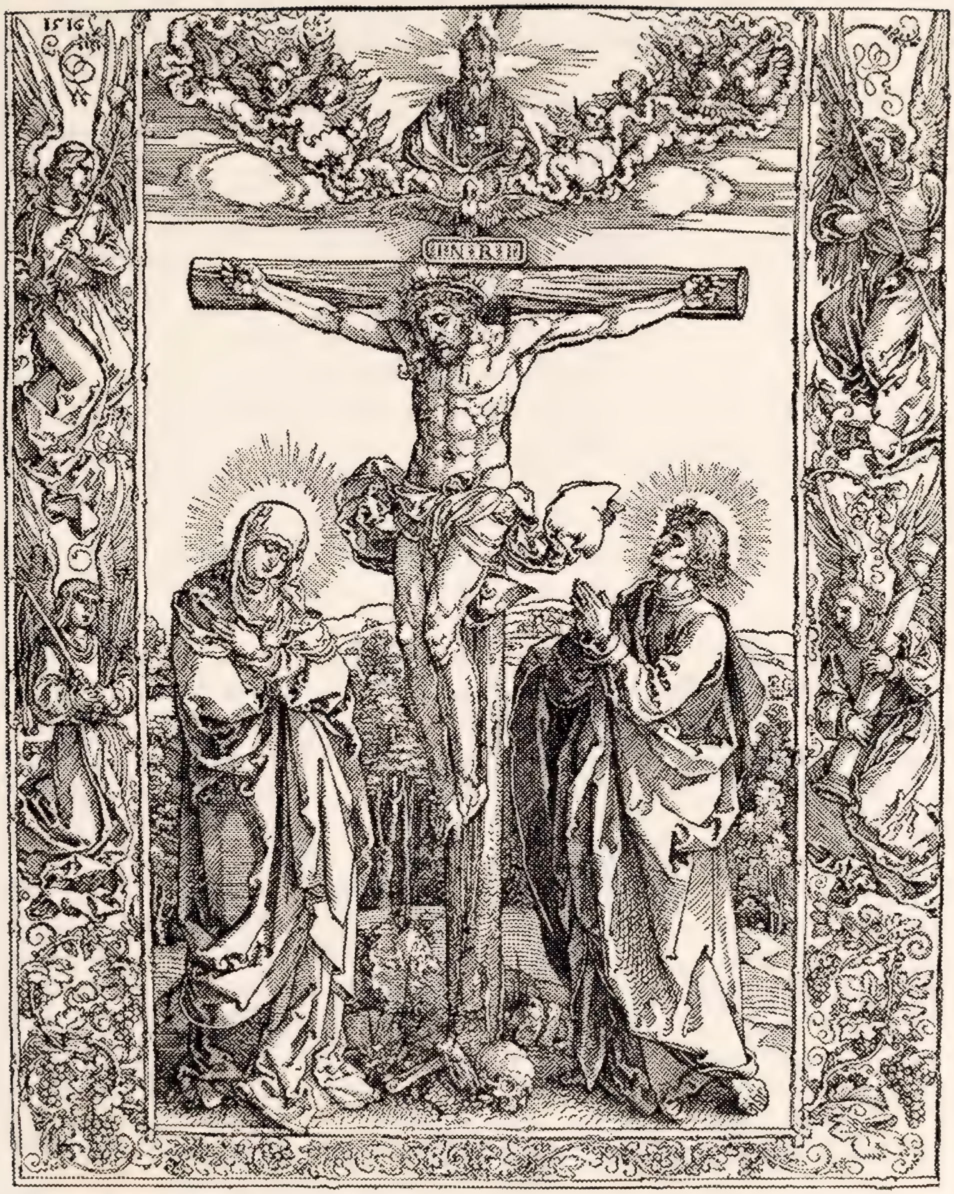
Dank, sei dir, Herr — Attr. George Frideric Handel
(1685-1759)

Vier ernste Gesänge — Johannes Brahms
(1833–1897)
1. Denn es gehet dem Menschen wie dem Vieh
2. Ich wandte mich und sahe
3. O Tod, wie bitter bist du
4. Wenn ich mit Menschen - und mit Engelzungen redete

Jonah (Cantata for baritone) — Betsy Warren

Don Quichotte A Dulcinée 1. Chanson Romanesque 2. Chanson Épique 3. Chanson Á Boire	Maurice Ravel (1875-1937)
Beautiful Dreamer	Stephen Foster (1826-1864)
Open Thy Lattice Love	Stephen Foster
Jeanie With the Light Brown Hair	Stephen Foster
Pitkin's Song	Leonard Bernstein (1918-1990)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.



THE PASSION ACCORDING TO ST. JOHN

JOHANN SEBASTIAN BACH

Sunday, March 28, 1999
Cathedral of the Madeleine
8:00 P.M.

Friday, April 2, 1999
Provo Tabernacle
7:30 P.M.

The Passion According to St. John, BWV 245
Johann Sebastian Bach (1685-1750)

BRIGHAM YOUNG UNIVERSITY
EARLY MUSIC ENSEMBLE

Douglas E. Bush, ***Director***
Thomas Glenn, ***Evangelist***
Tad Harris, ***Jesus***
Richard Murdock, ***Peter***
Scott Perry, ***Pilate***
Bessie Dean, ***Ancilla***
Jay Packard, ***Servus***
Soprano Arias: Joni Jensen, Emily Ann Winnings
Alto Arias: Erin Lochhead
Tenor Arias: Nathan Northrup, Thomas Glenn
Bass Arias: Meredith Taylor

THE EARLY MUSIC ENSEMBLE

Sopranos: Michelle Arnett, Brigette Becker, Rebecca Buchert, Rebecca A. Cook, Rosemary L. Demos, Cassidy Dickson, Rebekah Dunkley, Lee Ann Erikson, Sarah Hart, Rachel L. Hoffman, Joni Jensen, Christina Neff, Cythia Osborn, Christine M. Pack Emily Spencer, Emily E. Spencer, Sabrina Winder, Emily Ann Winings
Altos: Leslie Almond, Wendy Bird, Amy Boettcher, Christine Brinton, Liesl Buskirk, Bessie Dean, Suzanne Floyd, Lani Marie Hyer, Chantelle Komm, Kalo Latu, Dorothea Luschin, Sarah Mathews, Carrie Ockander, Angela Pace, Danya Paxman, Michelle Proctor Melinda Romney, Katy Sargent, Sarah Siebach, Lesli Summers, Amber Youell, Elneeta Timmons
Tenors: Donald Allison, Aaron Flood, Cort Johnson, Dirk Johnson, Perry Marshall Aaron Mitchell, Craig L. Moon, Nathan Northrup, Jay Packard, Rob Rolfson, Ross Updegraff
Basses: Patrick R. Bowen, Earl Cahill, Benjamin Crandall, Matthew Curtis, Brent Kraczek, John B. Larsen, Richard Murdock, Jarom Nelson, Randall Pace, Scott Perry, Vaughn Robert Pickell, Quentin Spencer, Jeffery C. Tanner, Meredith Taylor, Neil Thornock, Warren M. Williams

Violin I: Rachel C. Bakes, Ingrid Katerina Scherer, James P. Rasmussen Kiersten Olson, Martha I. Wilcox
Violin II: Sara Black, Jonathan Starr, Lori Rasmussen, Rebecca Olson, Annie Williams
Viola: Jason Bonham, Dianna Rhodes, Peter Jasinski, Jennifer Loucks
Cello: Nathan Jasinski, Tyree Pini **Bass:** Walter Birkedahl
Flute: Katie Hammond, Erica Christensen
Oboe: Lara Saville, Mandy Bliss **Basson:** P J Woolston
Organ: Robert Jan August

ERSTER TEIL

Verrat und Gefangennahme (Johannes 18, 1-14)

NR. 1 CHOR
Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist! *Da capo*

NR. 2a REZITATIV
EVANGELIST
Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammlete sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS
Wen suchet ihr?
EVANGELIST
Sie antworteten ihm:

NR.2b CHOR
Jesum von Nazareth!

NR.2c REZITATIV
EVANGELIST
Jesus spricht zu ihnen:
JESUS
Ich bin's.
EVANGELIST
Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's! wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:
JESUS
Wen suchet ihr?
EVANGELIST
Sie aber sprachen:

NR.2d CHOR
Jesum von Nazareth!

NR.2e REZITATIV
EVANGELIST
Jesus antwortete:
JESUS
Ich hab's euch gesagt, daß ich's sei; suchet ihr denn mich, so lasset diese gehen!

PART ONE

Betrayal and Capture (St. John 18:1-14)

NO.1 CHORUS
Lord, our master,
whose glory fills the whole earth,
show us by thy Passion
that thou, the true eternal
Son of God,
triumph
even in the deepest humiliation. *Da capo.*

NO.2a RECITATIVE
EVANGELIST
Jesus went out with his disciplies, and crossed the Kedron ravine. There was a garden there, and he and his disciples went into it. The place was known to Judas, his betrayer, because Jesus had often met there with his disciples. So Judas took a detachment of soldiers, and police provided by the chief priests and the Pharisees, equipped with lanterns, torches, and weapons, and made his way to the garden. Jesus, knowing all that was coming upon him, went out to them and asked:
JESUS
Who is it you want?
EVANGELIST
They answered:

NO.2b CHORUS
Jesus of Nazareth.

NO.2c RECITATIVE
EVANGELIST
Jesus said:
JESUS
I am he.
EVANGELIST
And there stood Judas the traitor with them. When he said, "I am he", they drew back and fell to the ground. Again Jesus asked:
JESUS
Who is it you want?
EVANGELIST
They answered:

NO.2d CHORUS
Jesus of Nazareth.

NO.2e RECITATIVE
EVANGELIST
Jesus said:
JESUS
I have told you that I am he. If I am the man you want, let these others go.

NR.3 CHORAL
O große Lieb, o Lieb ohn' alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden!

NR.4 REZITATIV
EVANGELIST
Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht' Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:
JESUS
Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

NR.5 CHORAL
Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsamsein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

NR.6 REZITATIV
EVANGELIST
Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphas' Schwäher, welcher des Jahres Hoher priester war. Es war aber Kaiphas, der den Jüden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

NR.7 ARIE (ALT)
Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

Verleugnung
(Johannes 18, 15-27; Matthäus 26, 75)

NR.8 REZITATIV
EVANGELIST
Simon Petrus aber folgete Jesu nach und ein ander Jünger.

NR.9 ARIE (SOPRANO)
Ich folge dir gleichfalls mit freudigen Schritten Und lasse dich nicht,
Mien Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten. *Da capo.*

NO.3 CHORALE
O measureless Love,
to have brought thee to this way of the cross,
to suffer while I lived heedless
in the world of pleasure.

NO.4 RECITATIVE
EVANGELIST
This was to make good the words, "I have not lost one of those whom thou gavest me". Thereupon Simon Peter drew the sword he was wearing and struck at the High Priest's servant, cutting off his right ear. The servant's name was Malchus. Jesus said to Peter:
JESUS
Sheathe your sword. This is the cup my Father has given me; shall I not drink it?

NO.5 CHORALE
May thy will be done
on earth as in Heaven, Lord God;
make us patient in suffering,
obedient in everything.
guide and protect
all rebellious flesh and blood.

NO.6 RECITATIVE
EVANGELIST
The troops with their commander, and the Jewish police, now arrested Jesus and secured him. They took him first to Annas. Annas was father-in-law of Caiaphas, the High Priest for that year -- the same Caiaphas who had advised the Jews that it would be to their interest if one man died for the whole people.

NO.7 ARIA (ALTO)
To free me
from the bond of my sin
my Saviour is bound.
He gives his body to be wounded
to heal the infection
of my wickedness.

Denial
(St. John 18:15-27; St. Matthew 26:75)

NO.8 RECITATIVE
EVANGELIST
Jesus was followed by Simon Peter and another disciple.

NO.9 ARIA (SOPRANO)
I follow thee with eager steps
and will not forsake thee,
my light and my life.
Show me the way,
urge me on,
ask me to go with thee always. *Da capo.*

NR.10 REZITATIV

EVANGELIST

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

ANCILLA (MAGD)

Bist du nicht dieses Menschen Jünger einer?

EVANGELIST

Er sprach:

PETRUS

Ich bin's nicht!

EVANGELIST

Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

JESUS

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe!

EVANGELIST

Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich und sprach:

SERVUS (DIENER)

Solltest du dem Hohenpriester also antworten?

EVANGELIST

Jesus aber antwortete:

JESUS

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

NR.11 CHORAL

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.
Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

NR.12a REZITATIV

EVANGELIST

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich; da sprachen sie zu ihm:

NO.10 RECITATIVE

EVANGELIST

This disciple, who was acquainted with the High Priest, went with Jesus into the High Priest's courtyard, but Peter halted at the door outside. So the other disciple, the High Priest's acquaintance, went out again and spoke to the woman at the door, and brought Peter in. The maid on duty at the door said to Peter:

MAID

Are you another of this man's disciples?

EVANGELIST

He said:

PETER

I am not.

EVANGELIST

The servants and the police had made a charcoal fire, because it was cold, and were standing round it warming themselves. And Peter too was standing with them, sharing the warmth. The high Priest questioned Jesus about his disciples and about what he taught. Jesus replied:

JESUS

I have spoken openly to all the world; I have always taught in the synagogue and in the temple, where all Jews congregate; I have said nothing in secret. Why question me? Ask my hearers what I told them; they know what I said.

EVANGELIST

When he said this, one of the police struck him on the face, exclaiming:

SERVANT

Is that the way to answer the High Priest?

EVANGELIST

Jesus replied:

JESUS

If I spoke amiss, state it in evidence; if I spoke well, why strike me?

NO.11 CHORALE

Who has hit thee like that,
my Savior,
and ill-treated thee?
After all, thou art not a sinner,
like us and our children;
thou hast never done anything wrong.
It is I, with my sins,
countless
as grains of sand,
who have brought down on thee
this host of sorrows
and torments.

NO.12a RECITATIVE

EVANGELIST

So Annas sent him bound to Caiaphas the High Priest. Meanwhile Peter stood warming himself. The others asked:

NR.12b CHOR
Bist du nicht seiner Jünger einer?

NR.12c REZITATIV
EVANGELIST
Er leugnete aber und sprach:
PETRUS
Ich bin's nicht!
EVANGELIST
Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:
DIENER
Sahe ich dich nicht im Garten bei ihm?
EVANGELIST
Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

NR.13 ARIE (TENOR)
Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

NR.14 CHORAL
Petrus, der nicht denkt zurück
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

ZWEITER TEIL
Verhör und Geißelung
(Johannes 18, 28-40; 19, 1)

NR.15 CHORAL
Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

NO.12b CHORALE
Are you another of his disciples?

NO.12c RECITATIVE
EVANGELIST
But he denied it and said:
PETER
I am not.
EVANGELIST
One of the High Priest's servants, a relation of the man whose ear Peter had cut off, insisted:
SERVANT
Did I not see you with him in the garden?
EVANGELIST
Peter denied again; and just then a cock crew. Peter remembered what Jesus had said and he went away and cried bitterly.

NO.13 ARIA (TENOR)
O my troubled mind,
where are you leading me,
where shall I find relief?
Shall I stay here,
or hide
beyond the hills and mountains?
Nothing in the world can help me
and my heart
aches with the pain
of my shameful deed:
I have broken faith with my Lord.

NO.14 CHORALE
Without thinking,
Peter denies his God,
but weeps bitterly
at a reproachful look.
If I am unreprentant,
look at me Jesus,
touch my conscience
whenever I do wrong.

PART TWO
Interrogation and Flagellation
(St. John 18:28-40; 19:1)

NO.15 CHORALE
Christ, who brings us joy
and has done no wrong,
was for our sake
seized like a thief in the night,
taken before unbelievers
and falsely accused.
He was derided, spat upon, vilely mocked,
as the scripture tells.

NR.16a REZITATIV
EVANGELIST
Da führeten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:
PILATUS
Was bringet ihr für Klage wider diesen Menschen?
EVANGELIST
Sie antworteten und sprachen zu ihm:

NR.16b CHOR
Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

NR.16c REZITATIV
EVANGELIST
Da sprach Pilatus zu ihnen:
PILATUS
So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!
EVANGELIST
Da sprachen die Jüden zu ihm:

NR.16d CHOR
Wir dürfen niemand töten.

NR:16e REZITATIV
EVANGELIST
Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:
PILATUS
Bist du der Jüden König?
EVANGELIST
Jesus antwortete:
JESUS
Redest du das von dir selbst, oder haben's dir andere von mir gesagt?
EVANGELIST
Pilatus antwortete:
PILATUS
Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?
EVANGELIST
Jesus antwortete:
JESUS
Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

NO.17 CHORAL
Ach großer König, groß zu allen Zeiten,
Wie kann ich g'nugsam diese Treu ausbreiten?
Kein's Menschen Herze mag indes ausdenken,
Was dir zu schenken.

NO.16a RECITATIVE
EVANGELIST
From Caiaphas Jesus was led into the Governor's headquarters. It was now early morning, and they stayed outside the headquarters to avoid defilement, so that they could eat the Passover meal. So Pilate went out to them and asked:
PILATUS
What charge do you bring against this man?
EVANGELIST
They replied:

NO.16b CHORUS
If he were not a criminal we should not have brought him before you.

NO.16c RECITATIVE
EVANGELIST
Pilate said:
PILATE
Take him away and try him by your own law.
EVANGELIST
The Jews answered:

NO.16d CHORUS
We are not allowed to put any man to death.

NO.16e RECITATIVE
EVANGELIST
Thus they ensued the fulfilment of the words by which Jesus had indicated the manner of his death. Pilate then went back into his headquarters and summoned Jesus,
and asked:
PILATE
Are you the king of the Jews?
EVANGELIST
Jesus said:
JESUS
Is that your own idea, or have others suggested it to you?

EVANGELIST
Pilate said:
PILATE
Am I a Jew? Your own nation and their chief priests have brought you before me. What have you done?
EVANGELIST
Jesus replied:
JESUS
My kingdom does not belong to this world. If it did, my followers would be fighting to save me from arrest by the Jews. My kingly authority comes from elsewhere.

NO.17 CHORALE
O mighty king, great for ever,
how can I ever express my allegiance?
No human heart can think of a gift
fit to offer thee.

Ich kann's mit meinen Sinnen nicht erreichen,
womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

NR.18a REZITATIV

EVANGELIST
Da sprach Pilatus zu ihm:
PILATUS
So bist du dennoch ein König?
EVANGELIST
Jesus antwortete:
JESUS
Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.
EVANGELIST
Spricht Pilatus zu ihm:
PILATUS
Was ist Wahrheit?
EVANGELIST
Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:
PILATUS
Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?
EVANGELIST
Da schrieen sie wieder allesamt und sprachen:

NR.18b CHOR

Nicht diesen, sondern Barrabam!

NR.18c REZITATIV

EVANGELIST
Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

NR.19 ARIOSO (BASS)

Betrachte, meine Seel, mit ängstlichem
Mit bittrer Lust und halb beklemmtem Herzen,
Dein höchstes Gut in Jesu Schmerzen,
Wie dir aus Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühen;
Du kannst viel süße Frucht von seiner Wermut brechen,
Drum sieh ohn'Unterlaß auf ihn.

NR.20 ARIE (TENOR)

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht.
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht! *Da capo.*

Nor can I find anything to compare
with thy merciful goodness.
What then can I do to be worthy of thy loving deeds?

NO. 18a RECITATIVE

EVANGELIST
Pilate said:
PILATE
You are a king, then?
EVANGELIST
Jesus answered:
JESUS
"King" is your word. My task is to bear witness to the truth. For this was I born; for this I came into the world, and all who are not deaf to truth listen to my voice.
EVANGELIST
Pilate said:
PILATE
What is truth?
EVANGELIST
And with those words he went out again to the Jews, and said:
PILATE
For my part, I find no case against him. But you have a custom that I release one prisoner for you at Passover. Would you like me to release the king of the Jews?
EVANGELIST
Again the clamour rose:

NO.18b CHORUS

Not him; we want Barrabas!

NO.18c RECITATIVE

EVANGELIST
Barabbas was a murderer. Pilate now took Jesus and had him flogged.

NO.19 ARIA (BASS)

My soul, think how a heavenward-guiding flower springs from the thorns that pierce the Saviour's head.
Consider in anxious relief, in bitter joy, with a heart torn between grief and consolation, how his suffering is your most precious treasure. What is wormwood to him is for you the sweetest fruit, so fix your gaze always on him.

NO.20 ARIA (TENOR)

Look how his back,
stained with blood,
is just like the sky.
After the clouds of our sins
have poured down,
a lovely rainbow appears
as sign of Heaven's blessing. *Da capo.*

Verurteilung und Kreuzigung
(Johannes 19,2-22)

NR.21a REZITATIV
EVANGELIST
Und die Kriegsknechte flochten eine Krone von Dornen und satzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

NR.21b CHOR
Sei gegrüßet, lieber Jüdenkönig!

NR.21c REZITATIV
EVANGELIST
Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:
PILATUS
Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.
EVANGELIST
Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:
PILATUS
Sehet, welch ein Mensch!
EVANGELIST
Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

NR.21d CHOR
Kreuzige, kreuzige!

NR.21e REZITATIV
EVANGELIST
Pilatus sprach zu ihnen:
PILATUS
Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!
EVANGELIST
Die Jüden antworteten ihm:

NR.21f CHOR
Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

NR.21g REZITATIV
EVANGELIST
Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:
PILATUS
Von wannen bist du?
EVANGELIST
Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:
PILATUS
Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Condemnation and Crucifixion
(St. John 19:2-22)

NO.21a RECITATIVE
EVANGELIST
And the soldiers plaited a crown of thorns and placed it on his head, and robed him in a purple cloak. Then time after time they came up to him, crying:

NO.21b CHORUS
Hail, King of the Jews!

NO.21c RECITATIVE
EVANGELIST
And struck him on the face. Once more Pilate came out and said to the Jews:
PILATE
Here he is; I am bringing him out to let you know that I find no case against him.
EVANGELIST
And Jesus came out, wearing the crown of thorns and the purple cloak. And Pilate said:
PILATE
Behold the Man!
EVANGELIST
The chief priests and their henchmen saw him and shouted:

NO.21d CHORUS
Crucify! Crucify!

NO.21E RECITATIVE
EVANGELIST
Pilate said:
PILATE
Take him and crucify him yourselves; for my part I find no case against him.
EVANGELIST
The Jews answered:

NO.21f CHORUS
We have a law; and by that law he ought to die, because he has claimed to be Son of God.

NO.21g RECITATIVE
EVANGELIST
When Pilate heard that, he was more afraid than ever, and going back into his headquarters he asked Jesus:
PILATE
Where are you from?
EVANGELIST
But Jesus gave him no answer. Pilate said:
PILATE
Do you refuse to speak to me? Surely you know that I have authority to release you, and I have authority to crucify you?

EVANGELIST
Jesus antwortete:
JESUS
Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größre Sünde.
EVANGELIST
Von dem an trachtete Pilatus, wie er ihn losließe.

NR.22 CHORAL
Durch dein Gefängnis, Gottes Sohn,
Ist uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

NR.23a REZITATIV
EVANGELIST
Die Jüden aber schrieen und sprachen:

NR.23b CHOR
Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

NR.23c REZITATIV
EVANGELIST
Da Pilatus das Wort hörete, führete er Jesum heraus, und setzte sich auf den Richtstuhl, and der Stätte, die da heißet: Hochpflaster, auf hebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:
PILATUS
Sehet, das ist euer König!
EVANGELIST
Sie schrieen aber:

NR.23d CHOR
Weg, weg mit dem, kreuzige ihn!

NR.23e REZITATIV
EVANGELIST
Spricht Pilatus zu ihnen:
PILATUS
Soll ich euren König kreuzigen?
EVANGELIST
Die Hohenpriester antworteten:

NR.23f CHOR
Wir haben keinen König denn den Kaiser.

NR.23g REZITATIV
EVANGELIST
Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf hebräisch: Golgatha.

EVANGELIST
Jesus replied:
JESUS
You would have no authority at all over me if it had not been granted you from above; and therefore the deeper guilt lies with the man who handed me over to you.
EVANGELIST
From that moment Pilate tried hard to release him.

NO.22 CHORALE
Thy imprisonment, Son of God,
brings us liberty;
thy prison is a divine throne,
the haven for all pious men;
for if thou hadst not accepted serfdom
we would never have become free.

NO.23a RECITATIVE
EVANGELIST
But the Jews kept shouting:

NO.23b CHORUS
If you let this man go, you are no friend to Ceasar; any man who claims to be a king is defying Caesar.

NO.23c RECITATIVE
EVANGELIST
When Pilate heard what they were saying, he brought Jesus out and took his seat on the tribunal at the place known as "The Pavement" ("Gabbatha" in Hebrew). It was the eve of Passover, about noon. Pilate said to the Jews:

PILATE
Here is your king.
EVANGELIST
They shouted:

NO.23d CHORUS
Away with him! Crucify him!

NO.23e RECITATIVE
EVANGELIST
Pilate said to them:
PILATE
Crucify your king?
EVANGELIST
The chief priests answered:

NO.23f CHORUS
We have no king but Caesar.

NO.23g RECITATIVE
EVANGELIST
Then at last, to satisfy them, he handed Jesus over to be crucified. Jesus was now taken in charge and, carrying his own cross, went out to the "Place of the Skull", as it is called (or, in Hebrew, "Golgotha").

NR.24 ARIE (BASS) MIT CHOR
Eilt, ihr angefochtnen Seelen,
Geht aus euren Marterhöhlen,
Eilt -- Wohin? -- nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht--Wohin?--zum Kreuzeshügel,
Eure Wohlfahrt blüht allda! *Da capo.*

NR.25a REZITATIV
EVANGELIST
Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König". Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf hebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

NR.25b CHOR
Schreibe nicht: der Jüden König, sondern daß er gesaget habe: Ich bin der Jüden König.

NR.25c REZITATIV
EVANGELIST
Pilatus antwortet:
PILATUS
Was ich geschrieben habe, das habe ich geschrieben.

NR.26 CHORAL
In meines Herzens Grunde,
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde,
Dich hast geblut' zu Tod.

Tod Jesu
(Johannes 19, 23-30)

NR.27a REZITATIV
EVANGELIST
Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

NR.27b CHOR
Lasset uns den nicht zerteilen, sondern darum losen, wess' er sein soll.

NO.24 ARIA (BASS) WITH CHORUS
Hurry, you tormented souls,
leave your dens of misery,
hurry--Where to?--to Golgotha!
Take the wings of faith
and fly--Where to?--to the hill of the Cross;
that is where your powers will be revived. *Da capo.*

NR.25a RECITATIVE
EVANGELIST
There they crucified him, and with him two others, one on the right, one on the left, and Jesus between them. And Pilate wrote an inscription to be fastened to the cross; it read, "Jesus of Nazareth, King of the Jews". This inscription was read by many Jews, because the place where Jesus was crucified was not far from the city, adn the inscription was in Hebrew, Latin, and Greek. Then the Jewish chief priests said to Pilate:

NO.25b CHORUS
You should not write "King of the Jews"; write, "He claimed to be king of the Jews."

NO.25c RECITATIVE
EVANGELIST
Pilate replied:
PILATE
What I have written, I have written.

NO.26 CHORALE
May thy name and cross
alone be written on my heart,
shining there always
to make me rejoice.
When I am in need,
console me
with the picture of thee
so patiently enduring death.

The Death of Jesus
(St. John 19:23-30)

NO.27a RECITATIVE
EVANGELIST
The soldiers, having crucified Jesus, took possession of his clothes, and divided them into four parts, one for each soldier, leaving out the tunic. The tunic was seamless, woven in one piece throughout; so they said to one another:

NO.27b CHORUS
We must not tear this: let us toss for it.

NR.27c REZITATIV

EVANGELIST
Auf daß erfüllet würde die Schrift, die da saget: Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen. Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter.
JESUS
Weib, siehe, das ist dein Sohn!
EVANGELIST
Darnach spricht er zu dem Jünger:
JESUS
Siehe, das ist deine Mutter!

NR.28 CHORAL

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

NR.29 REZITATIV

EVANGELIST
Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:
JESUS
Mich dürstet!
EVANGELIST
Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:
JESUS
Es ist vollbracht!

NR.30 ARIE (ALT)

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

NR.31 REZITATIV

EVANGELIST
Und neiget das Haupt und verschied.

NR.27c RECITATIVE

EVANGELIST
And thus the text of Scripture came true: "They shared my garments among them, and cast lots for my clothing". That is what the soldiers did. But meanwhile near the cross where Jesus hung stood his mother, with her sister, Mary wife of Clopas, and Mary of Magdala. Jesus saw his mother, with the disciple whom he loved standing beside her. He said to her:

JESUS
Mother, there is your son;
EVANGELIST
And to the disciple:
JESUS
There is your mother.

NO.28 CHORALE

He thought of everything
in his last hour;
and gave his mother
someone to protect her.
You too should act rightly,
loving God and man,
so that you may die untroubled,
without anxiety.

NO.29 RECITATIVE

EVANGELIST
And from that moment the disciple took her into his home. After that, Jesus, aware that all had now come to its appointed end, said in fulfillment of Scripture:
JESUS
I thirst.
EVANGELIST
A jar stood there full of sour wine; so they soaked a sponge with the wine, fixed it on a javelin, and held it up to his lips. Having received the wine, he said:

JESUS
It is accomplished!

NO.30 ARIA (ALTO)

It is accomplished;
what comfort for suffering human souls!
I can see
the end of the night of sorrow.
The hero from Judah
ends his victorious fight.
It is accomplished!

NO.31 RECITATIVE

EVANGELIST
He bowed his head and gave up his spirit.

NR.32 ARIE (BASS) MIT CHORAL

BASS
Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen,
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

CHOR
Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot,
Nirgend mich hinwende
Als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!

Grablegung
(Matthäus 27, 51-52; Johannes 19, 31-42)

NR.33 REZITATIV

EVANGELIST
Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viele Leiber der Heiligen.

NR.34 ARIOSO (TENOR)

Mein Herz, indem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willt du deines Ortes tun?

NR.35 ARIE (SOPRAN)

Zerfließe, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren.
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot! *Da capo.*

NR.36 REZITATIV

EVANGELIST
Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war.

NO.32 ARIA (BASS) AND CHORALE

BASS
My dearest Saviour, let me ask you,
as thou art nailed to the cross
and have thyself said it is accomplished,
am I released from death?
Can I gain the heavenly kingdom
through thy suffering and death?
Is it that the whole world is redeemed?
Thou canst not speak for agony,
but incline your head
to give a speechless "Yes!".

CHORUS
Jesus, thou wert dead
and now live for ever,
bring me,
in death's extremity,
no where but to thee who have paid the debt I owe to God,
my true and faithful master.
Give me only what thou hast won,
for how could there be anything more to wish for?

Burial
(St. Matthew 27:51-52; St. John 19:31-42)

NO.33 RECITATIVE

EVANGELIST
At that moment, the curtain fo the temple was torn in two from top to bottom. There was an earthquake, the rocks split, and the graves opened and many of God's people arose from sleep.

NO. 34 ARIOSO (TENOR)

My heart, while of the world
shares Jesus' suffering,
the sun in mourning,
the veil rent, the rocks split,
the earth quaking, the graves opening,
because they see the creator grow cold in death,
what will you do for your part?

NO.35 ARIA (SOPRANO)

Dissolve then, heart, in floods of tears
as your tribute to our God.
Tell earth and heaven the grievous news,
your Jesus is dead, dead! *Da capo.*

NO.36 RECITATIVE

EVANGELIST
Because it was the eve of Passover, the Jews were anxious that the bodies should not remain on the cross for the coming Sabbath, since that Sabbath was a day of great solemnity; so they requested Pilate to have the legs broken and the bodies taken down.

Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermals spricht eine andere Schrift: " Sie werden sehen, in welchen sie gestochen haben."

NR.37 CHORAL

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken.

NR.38 REZITATIV

EVANGELIST

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Jüden), daß er möchte abnehmen den Leichman Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu, und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleget war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

NR.39 CHOR

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die Hölle zu. *Da capo.*

NR.40 CHORAL

Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in sein'm Schlafkämmerlein
Gar sanft, ohn ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

The soldiers accordingly came to the first of his fellow-victims and to the second, and broke their legs; but when they came to Jesus, they found that he was already dead, so they did not break his legs. But one of the soldiers stabbed his side with a lance, and at once there was a flow of blood and water. This is vouched for by an eye-witness, whose evidence is to be trusted. He knows that he speaks the truth, so that you too may believe; for this happened in fulfilment of the text of Scripture: "No bone of his shall be broken". And another text says, "They shall look on him whom they pierced".

NO.37 CHORALE

Help us, Christ, the Son of God,
as thy loyal followers,
to avoid wrong-doing and,
with the thought of thy death
and its cause,
to bring thee thank-offerings
for all that thou hast done,
poor and weak though we may be.

NO.38 RECITATIVE

EVANGELIST

After that, Pilate was approached by Joseph of Arimathaea, a disciple of Jesus, but a secret disciple for fear of the Jews, who asked to be allowed to remove the body of Jesus. Pilate gave the permission; so Joseph came and took the body away. He was joined by Nicodemus (the man who had first visited Jesus by night), who brought with him a mixture of myrrh and aloes, more than half a hundredweight. They took the body of Jesus and wrapped it, with the spices, in strips of linen cloth according to Jewish burial-customs. Now at the place where he had been crucified there was a garden, and in the garden a new tomb, not yet used for burial. There, because the tomb was near at hand and it was the eve of the Jewish Sabbath, they laid Jesus.

NO.39 CHORUS

Lie in peace, sacred body
for which I weep no longer,
and bring me also to my rest.
The grave that is yours
and holds no further suffering,
for me opens Heaven and closes Hell. *Da capo.*

NO.40 CHORALE

O Lord, send thy cherubs
in my lat hour to bear my soul away
to Abraham's bosom;
let it rest there
untouched by any pain
until the last day.
Wake me then from death's sleep,
so that my joyful eyes may see thee.
the Son of God,
my Savior;
grant me this
and I will glorify thee throughout eternity.

Program Notes

By about the fourth century it had become customary in the Christian Church to read or sing the story of the Passion of Christ on Palm Sunday and during Holy Week with a meditative Good Friday service culminating the events of the week. The Passion story was usually divided among four clergymen with one singing the narrative, the second the words of Christ, the third the sayings of the various persons (Peter, Pilate, etc.), and the fourth the exclamations of the people (the turba).

After the Reformation, the Passion was still performed in a similar manner, however the treatment became more and more varied. Free paraphrases of the Passion story were set to music, and occasionally the texts from all four Gospels were combined. German Passion settings were written by most of the important composers of the late sixteenth and early seventeenth centuries. During this period more and more chorales (hymns) were introduced into the Passion narrative. In the second half of the seventeenth century, composers began using the musical forms of the baroque age in Passion compositions and lyrical poems, and meditative chorales were now frequently inserted between biblical texts. After about 1700, the entire Passion story was often freely paraphrased using emotional language and dramatic forms that offered a wide range of possibilities for musical interpretation.

In Leipzig, the city where Bach's St. John Passion was first performed, the use of music in the church had been quite conservative. The Passion had been sung in a chant style up until 1721 when Bach's predecessor at St. Thomas Church, Johann Kuhnau, composed and directed the performance of a modern Passion setting. Bach's settings of the St. John and St. Matthew texts represent the culmination of the Passion traditions. These settings include 1) specially composed recitatives (for example, the role of the Evangelist) that are both expressive and responsive to the texts; 2) chorales or hymns either sung by the congregation or that represent the voice of the faithful followers of Christ; 3) poetic texts, not taken from the gospels, that reflect on the scriptural and chorale texts; 4) the use of increasing numbers of instruments and the expansion of their roles. In addition, the two features that set Bach's Passions apart from all those of his contemporaries are the solos and duets constructed on the large-scale arias and duets in the Italian style, and the expansion of the opening and closing choruses that frame the work. With these elements, the Passion moved closer to oratorio and opera.

A particular achievement of the Bach Passions is the integration of the biblical text with additional materials, with the biblical text remaining at the heart of what is expressed. Also important is the use of a large number of chorales wherein the traditional view of the congregation is expressed.

In the Passion, Bach relies on the tradition of assigning various roles to different voices. Hence, the Evangelist, or narrator, is sung by a tenor, while the role of Jesus and the roles of Peter and Pilate are performed by basses. The choir fills two functions: in the opening and final choruses, as well as in the chorales, the choir represents the Christian community meditating and reflecting upon the meaning of the Passion story for the faithful believer; in the remaining choruses the choir represents the angry and mocking populace demanding Christ's crucifixion.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 30, 1999 - 7:30 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Amy Beth Rosevear
violin

Student of
Vesna Gruppman

Assisted by
Dian Baker, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 1 in G Minor, BWV 1001 Adagio	Johann Sebastian Bach (1685-1750)
Romance in F Major, op. 50	Ludwig van Beethoven (1770-1827)
Waltz, from *Cinderella*	Sergei Prokofiev (1891-1953)

Intermission

Concerto No. 2 in D Minor, op. 22 Allegro Moderato Romance - Andante non troppo	Henryk Wieniawski (1835-1880)
Introduction and Tarantella, op. 43	Pablo de Sarasate (1844-1908)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 30, 1999 - 7:30 P.M.
Museum of Art

JUNIOR RECITAL

Jason Bonham
viola

Student of
David Dalton

Assisted by
Charlotte Miller, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Komm, süsser Tod	Johann Sebastian Bach-Tertis (1685-1750)
Romanze, op. 85	Max Bruch (1838-1920)
Suite Lento - Allegro - Moderato Allegro ironico Lento Molto Vivo	Ernest Bloch (1880-1959)

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, March 30, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Marilla Ann Olson
violin

Student of
Donna Fairbanks

Assisted by
Karen Rogers, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonatina No. 1 in D Major, op. 137	Franz Schubert
Allegro Molto	(1797-1828)
Andante	
Allegro Vivace	
Two Little Serenades	Andre' Previn
Noah	(b. 1929)
Naava	
Sonata No. 1 in G Major, op. 78	Johannes Brahms
Vivace ma non troppo	(1833-1897)
Adagio	
Allegro molto moderato	
It Ain't Necessarily So, from *Porgy and Bess*	George Gershwin-Heifetz
	(1898-1937)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
WIND SYMPHONY

David Blackinton, ***conductor***

Wednesday, March 31, 1999
7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

David Blackinton, *conductor*

Program

Celebrations	John Zdechlik (b. 1937)
Irish Tune from Country Derry	Percy Aldridge Grainger (1882-1961)
Shepherd's Hey	Percy Aldridge Grainger
Italian Polka	Sergei Rachmaninoff (1873-1943) arr. Erik W.G. Leidzen
Chester	William Schuman (b. 1910)

Intermission

Procession of Nobles	Nicholas Rimsky-Korsakov (1844-1908) arr. Erik W.G. Leidzen
*Band Dances (World Premier) Stomp Tango Waltz Dervish	Murray Boren (b. 1950)
Clarinet Concerto	Artie Shaw arr. Ralph Laycock

Gwen Tuft, *clarinet*

Dance of the Jesters	Peter I. Tchaikovsky (1840-1893) arr. Ray E. Cramer

*Commisioned in part by the Barlow Endowment at Brigham Young University

BRIGHAM YOUNG UNIVERSITY WIND SYMPHONY

Flute
Kristi Meyers
Jennifer Hillam
Rachel Farnsworth
Rebecca Svedin

Piccolo
Sarah Meehan

Oboe
Melissa Oxborrow
Melanie Carter (English Horn)

Bassoon
Mollie Forbes
Elizabeth Green

Clarinet
Gwen Tuft
Adam Ballif
Stormi Winscot
Andrea Taylor
Susan Toups
Marcie Morgan
Michelle Newbold (E-flat)
Erica Egli
Lea Saville

Bass Clarinet
Laura Campbell
Tim Hutchings

Contra Bass Clarinet
Brooke Phillips

Alto Saxophone
Chris Bacon
Lacey Loveridge

Tenor Saxophone
Phuong Nguyen

Baritone Saxophone
Aaron Bayless

French Horn
Wendy Henson
Mathew Croft
Emily Zappe
Laura Griffiths
Claire Edwards
Emily Camacho

Cornet
Rick Winscot
Dan Thrower
Dale Richards
Todd Blackinton

Trumpet
Laural Erickson
Jody Janke

Trombone
Steve Mineer
Jeremy Brewer
Brett Dupree

Euphonium
Kathryn Southerland

Tuba
Thomas Storm
Jeff Case

Percussion
Louise Rew
Diane Clarke
Emily Wiggins
Lisa Hardy
Crystal Richards

BRIGHAM YOUNG UNIVERSITY
Y

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 1, 1999 - 7:30 P.M.
Madsen Recital Hall

BRASS CHOIR
TROMBONE CHOIR
Daniel Bachelder, *director*

Program

Fanfare for the Common Man	Aaron Copland (1942-1990)
Symphony from *The Fairy Queen*, Act IV Allegro Marziale Allegro Maestoso	Henry Purcell - Smith (1656-1695)
Symphony for Brass and Timpani Dona Nobis Pacem Elegy Jubilation	Herbert Haufrecht

Brass Choir

New Prague Trombone Suite Open Fanfare Intrada Royal Procession	Joel Blahnik
The Damnation of Faust Drinking Song	Hector Berlioz (1803-1869)
Tower Music	Vaclav Nelhybel (b. 1919)
Finlandia	Jean Sibelius - McDunn (1865-1957)

Trombone Choir

Canzon Septimi Toni No. 1	Giovanni Gabrieli (1557-1612)
Bravura Prelude	George Fredrick McKay
Patriot's Dream	K. Newell Dayley

Brass Choir

PERSONNEL

TROMBONE CHOIR

Ryan Williams
Brent Arnold
Kevin Price
Jeremy Brewer
Paul Davis
Brain Lund
Ben Shawcroft
Karl Miller
Nathaniel Lemon
Matt Morgan
Matt Hardy
Nathan Alexander
Scott Goodwin
Jonathan Fisher
Scott Graves

Bass Trombone
Drew Erickson
C. Tyler Kay
Brett Dupree
Richard Stacey

BRASS CHOIR

Trumpet
Daniel Thrower
Joel Neves
Andrew Allphin
Laural Erickson
Jody Janke

Horn
David Denniston
Kamber Price
Tara Denniston
Claire Edwards

Trombone
Ryan Williams
Kevin Price

Bass Trombone
Drew Erickson

Euphonium
Brian Lund
Scott Graves

Tuba
Joseph Jenson

Percussion
Lisa Hardy
Lance LeVar

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 1, 1999 - 9:00 p.m.
Madsen Recital Hall

SOPHOMORE RECITAL

Kevin Alan Walker
organ

Student of
Parley Belnap and Don Cook

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata and Fugue in D Minor, BWV 565	Johann Sebastian Bach (1685-1750)
Sonata I in E-flat Major, BWV 525 [Allegro moderato]	Johann Sebastian Bach
Noel I	Louis-Claude Daquin (1694-1772)
Two Chorale Preludes, op. 122 Herzlich tut mich verlangen Herzlich tut mich erfreuen	Johannes Brahms (1833-1897)
Prelude, Fugue, Variation, op. 18, no. 3	César Franck (1822-1890)
Symphony No. 1, op. 14 VI. Final	Louis Vierne (1870-1937)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Friday, April 2, 1999 - 4:30 P.M.
251 Tanner Building

SOPHOMORE RECITAL

Elizabeth Miner
viola

Student of
David Dalton

Assisted by
Rebecca Jean Arnott, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in B Minor	George Frideric Handel-Casadesus
Allegro moderato	(1685-1759)
Andante ma non troppo	
Allegro molto	
Suite No. 3 in C Major, BWV 1009	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourrée	
Gigue	
Romance for Violin and Piano in F Minor, op. 11	Antonín Dvorák-Arnold
	(1841-1904)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 2, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Allison Elizabeth Unsworth
violin

Student of
Donna Fairbanks

Assisted by
Dian Baker, *piano*
Adam Unsworth, *french horn*

Required for the degree Bachelor of Music with a Major in Performance

Program

Trio for Violin, Horn, and Piano, op. 40	Johannes Brahms (1833-1897)

- Andante
- Scherzo
- Adagio mesto
- Finale: Allegro con brio

Intermission

Concerto No. 1, op. 99	Dmitri Shostakovich (1906-1975)

- Nocturne
- Scherzo
- Passacaglia
- Burleske

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 2, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Kathryn Nuttall Monson
soprano

Student of
Rebecca Wilberg

Assisted by
Robin J. Hancock, *piano*
Nathan Fifield, *piano*
Spencer Rands, *guitar*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Paris est au roi	18th Century, anon.
Lise	

II

Deh, pietoso, oh addolorata	Guiseppe Verdi
In solitaria stanza	(1813-1901)
La zingara	

III

Selbstgefühl, from *Des Knaben Wunderhorn,* ser. 1, no. 5	Gustav Mahler
Ich bin der Welt abhanden gekommen	(1860-1911)
Blicke mir nicht in die Lieder	
Ich ging mit Lust durch einen grünen Wald, from *Des Knaben Wunderhorn,* ser. 1, no. 2	
Wer hat dies Liedlein erdacht?, from *Des Knaben Wunderhorn,* ser. 2, no. 4	

IV

Jours passés	Léo Delibès (1836-1891)
Fantôches	Claude Debussy (1862-1918)

V

There's Nae Lark	Samuel Barber (1910-1981)
Strings in the Earth and Air	Richard Hundley (b. 1931)
Long Time Ago	Aaron Copland (1900-1990)
What Will it Be?, from *Regina*	Marc Blitzstein (1905-1964)

VI

By Request...

Daddy's Hands	Holly Dunn (b. 1957)
Someone Else's Story, from *Chess*	Benny Anderson (b. 1946)
Water Come Down	Jeff Langley

For my mother, who put music in my life
and to my father, who made music a part of my life.

Refreshments will be served in E-400 following the recital.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 2, 1999 - 9:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

David Cannon Brooks
piano

Student of
Irene Peery-Fox

In partial fulfillment of the requirements for the degree
Master of Music

Program

L'Isle joyeuse	Claude Debussy (1862-1918)
Adagio in B Minor, K. 540	Wolfgang Amadeus Mozart (1756-1791)
Sonata in G Minor, op. 22 Prestissimo Andantino Scherzo Rondo	Robert Schumann (1810-1856)
Two Norwegian Lyric Pieces Notturno, op. 54, no. 4 To the Spring, op. 43, no. 6	Edward Grieg (1843-1907)
Floods of Spring, op. 14, no. 11	Sergei Rachmaninoff-Wild (1873-1943)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 3, 1999 - 1:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Tara Bates
viola

Student of
David Dalton

Assisted by
Cassie Westover, *piano*
Ben Crandall, *organ*

Required for the degree Bachelor of Music with a Major in Performance

Program

Largo, op. 2, no. 6	Francisco Maria Veracini (1690-1768)
Passacaglia	Heinrich Ignaz Franz von Biber (1644-1704)
Lyric Movement	Gustav Holst (1874-1934)
Suite Hébraïque Rapsodie Processional Affirmation	Ernest Bloch (1880-1959)
Chants d'Espagne Montañesa Granadina	Joaquín Nin-Dalton (1879-1949)

BRIGHAM · YOUNG · UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 3, 1999 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Jessica Alder
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Major, K. 491	Domenico Scarlatti (1685-1757)
Sonata in A Minor, K. 310 Allegro maestoso Andante cantabile con espressione Presto	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Sonetto 123 del Petrarca	Franz Liszt (1811-1886)
The White Peacock	Charles T. Griffes (1884-1920)
Elégie in E-flat Minor, op. 3, no. 1	Sergei Rachmaninoff (1873-1943)
Danzas Argentinas Danza del viejo boyero Danza de la moza donosa Danza del gaucho matrero	Alberto E. Ginastera (1916-1983)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 3, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Katrina D. Skousen
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in D Major, K. 119 (L. 415)	Domenico Scarlatti (1685-1757)
Sonata in D Minor, K. 120 (L. 215)	Domenico Scarlatti
Six Variations on "Salve, tu Domine," K. 398	Wolfgang Amadeus Mozart (1756-1791)
Sonata No. 2 in D Minor, op. 14 Allegro, ma non troppo Scherzo: Allegro marcate Andante Vivace	Sergei Prokofiev (1892-1953)
Grande Valse Brilliante in F Major, op. 34, no, 3	Frédéric Chopin (1810-1849)
Berceuse in D-flat Major, op. 57	Frédéric Chopin
Etude in C Minor, op. 10, no. 12	Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU Performing Arts Series • College of Fine Arts and Communications

Dawn Upshaw

soprano

Accompanied by: Gilbert Kalish, *piano*

Tuesday, April 6, 1999 • 7:30 p.m.
Provo Tabernacle

Dawn Upshaw, ***soprano***

Gilbert Kalish, ***piano***

An Chloë, K. 524	Wolfgang Amadeus Mozart
Als Luise die Briefe, K. 320	(1756-1791)
Der Zauberer	
Abendempfindung, K. 523	
Holy the Firm (1999)	James Primosch
I. "…that passeth all understanding"	(b. 1956)
II. I Wake in a God	
III. The Ladder of Divine Ascent	
IV. Cinder	
V. Deathbeds	
Le collier	Olivier Messiaen
Amour oiseau d'étoile	(1908-1992)
Prière exaucée	
Résurrection	

Intermission

Lúa Descolorida (1999)	Osvaldo Golijov
Histoires Naturelles	Maurice Ravel
Le Paon	(1875-1937)
Le Grillon	
Le Cygne	
Le Martin-Pechêur	
Le Pintade	
April in Paris	Vernon Duke
The Love I Long For	(1903-1969)
Not a Care in the World	

BIOGRAPHIES

Dawn Upshaw

Among the celebrated singers of our time, Dawn Upshaw stands out as an artist of uncommon gifts and imagination. Whether on the opera or recital stage, as a proponent of new music or musical theater, or in television or recording, her ability to reach to the core of text and music has earned her the devotion of an exceptionally diverse audience throughout the world.

Applauded in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great Mozart roles (Pamina, Ilia, Susanna, Cherubino), Ms. Upshaw is also renowned for her work in 20th century opera. She has performed as Anne Trulove in numerous acclaimed productions of *The Rake's Progress,* as well as Blanche in *Dialogues of the Carmelites* and Melisande in Robert Wilson's staging of *Pelléas et Mélisande.* This season she returns to Salzburg for a revival of Messiaen's *St. Françoise d'Assise,* as well as to Paris and the Metropolitan Opera for *The Magic Flute.* In 1999-2000, Upshaw will participate in world premieres by John Harbison (Daisy Buchanan in *The Great Gatsby* at the Metropolitan and Chicago Lyric operas) and Esa-Pekka Salonen (Salzburg Festival and Los Angeles Opera).

It says much about Ms. Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians and stage directors of our day, including Richard Goode, James Levine, the Kronos Quartet, Esa-Pekka Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include a staging by Bill T. Jones of George Crumb's "Ancient Voices of Children," and a staging by Peter Sellars of Bach's Cantata BWV 199, offered at Carnegie Hall and at the Salzburg Festival, respectively. This season she performs her first *Pierrot Lunaire,* with James Levine and members of the Metropolitan Opera Orchestra, under the auspices of Carnegie Hall. Ms. Upshaw enjoys a more than decade-long partnership with pianist Richard Goode, which has taken them from Chicago's Orchestra Hall to London's Barbican Centre and the Amsterdam Concertgebouw, and will culminate in a joint appearance this season at Carnegie Hall. In her work as a recitalist, where Margo Garrett and Gilbert Kalish are also frequent partners, Ms. Upshaw evinces a freshness of conception and a naturalness of manner that are credited with helping to revitalize the song recital.

Deeply involved in the music of our time, Ms. Upshaw has brought it to a wider public than perhaps any other singer of her generation. This season, she presents the world's premieres of two new orchestral works written for her by Christopher Rouse (Minnesota Orchestra/David Zinman) and Judith Weir (Boston Symphony/Sir Simon Rattle). The million-selling recording of Górecki's Symphony No. 3 is but one of her award-winning Nonesuch disks that features Ms. Upshaw in music of today. She has championed new and traditional American folk music with Bill Crofut and his ensemble in the U.S. and in London. In music theater, her recordings "I Wish It So" and "The Rodgers and Hart Songbook" attest to an equal affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research.

A familiar performer on television, Ms. Upshaw has been a guest of President and Mrs. Clinton on the NBC special "Christmas in Washington." The BBC presented a prime-time telecast of her London Proms Concert, "Dawn at Dusk," a presentation of American music that was subsequently broadcast in the U.S. She has also been a featured artist on the PBS productions "Evening at Pops," "Leonard Bernstein's New York," "I Hear America Singing," and "Some Enchanted Evening."

Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. She graduated from Illinois Wesleyan University, and began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided her first appearances on the opera stage. Born in Nashville, Tennessee and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two young children.

Gilbert Kalish

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in a myriad of performances and recordings has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford, and Isabella Vengerova. He has been the pianist of the Boston Symphony Chamber Players since 1969 and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 70s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His thirty-year partnership with the great mezzo-soprano Jan De Gaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

As an educator, he is Leading Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1968-1997 he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985-1997. He often serves as guest faculty at distinguished music institutions such as The Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives' Concord Sonata and Sonatas of Joseph Haydn, an immense discography of vocal music with Jan De Gaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey, and Schöenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

PROGRAM NOTES

An Chloë (Jacobi)

Mozart

Wenn die Lieb aus deinen blauen,
hellen, offnen Augen sieht,
und für Lust, hinein zu schauen,
mir’s im Herzen klopft und glüt,
Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schliesse
Zitternd dich in meinen Arm!
Mädchen, Mädchen, und ich drücke
dich an meinen Busen fest,
der im letzten Augenblicke
Sterbend nur dich von sich lässt;
Den berauschten Blick umschattet
Eine düstre Wolde mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

When love looks out from
Your bright, blue, open eyes
And at my joy at looking into them
my heart hammers and glows,
And I hold you and kiss
Your rosy cheeks with ardor,
Dear Maiden, and enclose you
Tremblingly in my arms!…
And Maiden, When I press you
hard against my breast,
Which only in its last moment,
Dying, will release you;
My enchanted sight is shadowed
By a mournful cloud,
And I sit then weary and spent,
Yet blissful, beside you.

Als Luise die Briefe (G. von Baumberg), K. 320

Mozart

Erzeugt von heisser Phantasie,
In einer schwärmerischen Stunde
Zur Welt Gebrachte, geht zugrunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,
Ich geb euch nun den Flammen wieder,
Und all die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein!

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann, der euch geschrieben
Brennt lange noch vielleicht in mir.

Begotten by ardent fantasy,
brought in a rapturous hour
into the world, perish,
children of melancholy!

To flames you owe your being,
to flames I now return you,
and all those rapturous songs,
for ah! He sang not for me alone!

You burn now, and soon, my dears,
no trace of you will remain here,
But ah, the man who wrote you,
may yet long still burn in me.

Der Zauberer (*The Sorcerer*) [Text: Weisse]

Mozart

Ihr Mädchen flieht Damöten ja!
als ich zum erstenmal ihn sah,
Da fühlt ich, so was fühlt ich nie,
Mir ward, mir ward, ich weiss nicht wie,
Ich seufzte, zitterte.
Und schien mich doch zu freun;
Glaubt mir, er muss ein Zaubrer sein.

Sah ich ihn an, so ward mir heiss,
Bald ward ich rot, bald ward ich weiss,
Zuletzt nahm er mich bei der Hand;
Wer sagt mir, was ich da empfand?
Ich sah, ich hörte nichts,
Sprach nichts als ja und nein;
Glaubt mir, er muss ein Zaubrer sein.

Young women, flee from Damöten!
When I saw him first
I felt as I never had before,
It was as if,…I can’t explain,
I sighed, I trembled,
Yet seemed to like it;
Believe me, he must be a sorcerer.

I looked at him and my body grew hot,
I quickly turned red, then quickly white,
Finally he took me by the hand;
Who can tell me how I felt then?
I neither saw nor heard a thing,
Spoke nothing except for yes no;
Believe me, he must be a sorcerer.

Continued...

Der Zauberer (*The Sorcerer*) [Text: Weisse] Mozart

Er führte mich in dies Gesträuch,
Ich wollt ihn fliehn un folgt ihm gleich;
er setzte sich, ich setzte mich;
Er sprach, nür Silben stammelt ich;
Die Augen starrten ihm
die meinen wurden klein;
Glaubt mir, er muss ein Zaubrer sein.

Entbrannt drückt er mich an sein Herz,
Was fühlt ich! welch ein süsser Schmerz!
Ich schluchzt, ich atmete sehr schwer,
Da kam zum Glück die Mutter her;
Was würd, o Götter, sonst
Nach so viel Zauberei'n
Aus mir zu letzt geworden sein!

He led me into this thicket,
I wanted to flee, yet I followed right behind;
He sat down, I sat down too;
He spoke, I sputtered syllables;
His eyes stared wide,
Mine grew small;
Believe me, he must be a sorcerer.

In a passion he pressed me to his heart,
What did I feel! What a sweet pain!
I sobbed, I breathed quite heavily,
then fortunatley my mother came;
Otherwise what, O Gods,
After so much sorcery,
Would have become of me!

Abendempfindung, K. 523 (*Evening Thoughts*) [Text: Campe] Mozart

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Flieset schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schlies ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet irh an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelonvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Evening. The sun has vanished,
And the moon sheds a silver gleam;
Thus flit life's finest hours,
Flit by as in a dance.

Away soon will flit life's pageant,
And the curtain come rolling down;
Our play is done, the friend's
Tear falls already on our grave.

Soon maybe (like the westwind, wafts
Upon me a quiet presentiment),
This pilgrimage of life I shall end,
And fly to the land of rest.

If you will then weep by my grave,
And mourning, upon my ashes gaze,
Then, O friends, shall I appear
And waft you heavenwards.

And you, my love, bestow on me a tear,
And pluck me a violet for my grave,
And with your soulful gaze,
Look down then gently on me.

Consecrate a tear to me, and ah, be
Only not ashamed to do so;
Oh, in my diadem will it
Then be the fairest of the pearls.

Holy the Firm (1999)
by James Primosch

The little anthology of texts dealing with praise and mystery that I have assembled for this song cycle draws upon writings of three twentieth-century American women and a monk of the seventh century Sinai desert. It may be helpful to know that the fifth test is excerpted from a found poem based upon phrases culled from the *Dictionary of Last Words* edited by Edward S. Le Comte. The wide-ranging affects of the texts called forth a similar range of musical languages but there are many recurrences, both musical and textual, that bind the songs together.

The cycle's title is borrowed from a book by Annie Dillard that also provided the words for the second song. In the book, Dillard writes: "Esoteric Christianity, I read, posits a substance. It is a created substance, lower than metals and minerals on a 'spiritual scale,' and lower than salts and earths, occurring beneath salts and earths in the waxy deepness of planets, but never on the surface of planets where men could discern it; and it is in touch with the Absolute at base. In touch with the Absolute! At base. The name of this substance is: Holy the Firm."

Commissioned (in part) by the Barlow Endowment for Music Composition at Brigham Young University, Holy the Firm is given its first performance by Dawn Upshaw, soprano; and Gilbert Kalish, piano, at Brigham Young University, Provo, Utah, on April 6, 1999, and is dedicated to Ms. Upshaw.

Biographical Note: James Primosch

Born in Cleveland, Ohio in 1956, James Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University. He counts Mario Davidovsky, George Crumb, and Richard Wernick among his principal teachers.

Primosch's instrumental, vocal, and electronic works have been performed throughout the United States and in Europe by such ensembles as the Los Angeles Philharmonic, the St. Paul Chamber Orchestra, Collage, the Twentieth Century Consort, and Speculum Musicae. His Icons was played at the ISCM/League of Composers World Music Days in Hong Kong, and Dawn Upshaw included a song by Mr. Primosch in her Carnegie Hall recital debut.

Among the honors he has received are a grant from the National Endowment for the Arts, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center where he studied with John Harbison. Primosch has received commissions from the Koussevitzky and Fromm Foundations, the Mendelssohn Club of Philadelphia, the Folger Consort, the Philadelphia Chamber Music Society, Speculum Musicae, Town Hall, the New York Youth Symphony, the Network for New Music, and the New York Camerata. In 1994 he served as composer-in-residence at the Marlboro Music Festival. Recordings of his music have appeared on the CRI, Centaur, and New World labels.

James Primosch is also active as a pianist, particularly in the realm of contemporary music. He was a prizewinner at the Gaudeamus Interpreters Competition in Rotterdam, and appears on recordings for New World, CRI, the Smithsonian Collection, and Crystal Records. He has worked as a jazz pianist and a liturgical musician.

Since 1988 he has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio.

Holy the Firm: Texts

I. '...That Passeth All Understanding'

An awe so quiet
I don't know when it began.

A gratitude
Had begun
to sing in me.

Was there
some moment
dividing
song from no song?

When does dewfall begin?

When does night
fold its arms over our hearts
to cherish them?

When is daybreak?

-Denis Levertov
copyright © 1984 by Denis Levertov Corporation.
Used by permission of New Directions Publishing.

II. I Wake in a God

Every day is a god, each day is a god, and holiness holds forth in time. I worship each god, I praise each day splintered down, splintered down and wrapped in time like a husk, a husk of many colors spreading, at dawn fast over the mountains split.

I was in a god. I wake in arms, holding my quilt, holding me as best they can inside my quilt.

Someone is kissing me—already. I wake, I cry "oh," I rise from the pillow. Why should I open my eyes?

I open my eyes. The god lifts from the water. His head fills the bay. He is Puget Sound, the Pacific; his breast rises from pastures; his fingers are firs; islands slide wet down his shoulders. Islands slip blue from his shoulders and glide over the water, the empty lighted water like a stage.

Today's god rises, his long eyes flecked in clouds. He flings his arms, spreading colors; he arches, cupping sky in his belly; he vaults, vaulting and spread, holding all and spread on me like skin.

-Annie Dillard
from HOLY THE FIRM
copyright © 1977 by Annie Dillard

III. The Ladder of Divine Ascent

I long to know how Jacob saw you fixed above the ladder. That climb, how was it? Tell me, for I long to know. What is the mode, what is the law joining together those steps that the lover has set as an ascent in his heart? I thirst to know the number of those steps, and the time required to climb them. He who discovered Your struggle and Your vision has spoken to us of the guides. But he would not—perhaps he could not—tell us anymore.

-John Climacus
(7th Century; translated by Colm Luibheid and Norman Russell, adapted by the composer)
copyright © 1982 by the Missionary Society of St. Paul the Apostle in the State of New York.
Used by Permission of Paulist Press.

IV. Cinder

We needed fire to make
the tongs and tongs to hold
us from the flame; we needed
ash to clean the cloth
and cloth to clean the ash's
stain; we needed stars
to find our way, to make
the light that blurred the stars;
we needed death to mark
an end, an end that time
in time could mend,
Born in love, the consequence—
born of love, the need.
Tell me, ravaged singer,
how the cinder bears the seed.

-Susan Stewart
from The Forest
copyright © 1995 by University of Chicago Press.
Used by permission of Susan Stewart.

V. Deathbeds

This is too tight; loosen it a little. I pray
You give me some sack! Bring me last year's apple,
If you can, or any new melon. A dozen cold oysters.
My children! My papers! My book, my unfinished
book!

From my present sensations, I should say I was dying
—And I am glad of it. The world is bobbing around.

Do you know the Lord's Prayer? Cover me.
Shut the door. Can't see you any more.
I must go home. I am very forlorn at the present
Moment and wish I was at Malvern.

Am I still alive? Do I drag my anchors?

So here it is at last, the distinguished thing!
Is this dying? Is this all? Is this
All that I feared when I prayed against a hard death?
O! I can bear this! I can bear it!
Now I have finished with all earthly business
—High time, too. Yes, yes,
My dear child, now comes death.
Is it come already? Here, here is my end.

Wait a moment. Do you not hear the voices?
And the children's are the loudest! The chariots
And horses! I do not know how this happened.
I can account for it in no way.

Already my foot is in the stirrup. Lift
Me up, lift me right up! Now farewell.
We are over the hill; we shall go better now.

I am coming, Katie! John, it will not
Be long. Supremely happy! Excellent!
My dearest, dearest Liz. We are all going;
We are all going; we are all going.

This is it, chaps. Take me home.
I believe my son, I am going. That's it.
Good-bye—drive on. Cut her loose, Doc.

I'm going, I'm going. At a gallop!
Clear the way. Good-bye. God bless you!
Good-bye, everybody. A general good-night.

-Annie Dillard
from MORNINGS LIKE THIS
copyright © 1995 by Annie Dillard

Le collier

Printemps enchainé, arc-en-ciel léger du matin,
Ah! mon collier! Ah! mon collier!
Petit soutien vivant de mes oreilles lasses,
Collier de renouveau, de sourire et de grâce,
Collier d'Orient, collier choisi multicolore aux perles dures et cocasses,
Paysage courbe, épousant l'air frais du matin,
Ah! mon collier! Ah! mon collier!
Tes deux bras autour de mon cou, ce matin.

The necklace

Captive Spring, pale morning rainbow,
Ah! my necklace! Ah! my necklace!
Tiny living cushion for my weary ears
Necklace of renewal, smiles and grace
Orient necklace, choice, many-coloured by hard and comical pearls,
Curved landscape, wed to the cool morning air,
Ah! my necklace! Ah! my necklace!
Your two arms around my neck, this morning.

Amour oiseau d'étoile

Oiseau d'étoile,
Ton oeil qui chante
Vers les étoiles,
Ta tête à l'envers sous le ciel.
Ton oeil d'étoile,
Chaînes tombantes,
Vers les étoiles,
Plus court chemin de l'ombre au ciel.
Tous les oiseaux des étoiles,
Loin du tableau mes mains chantent,
Étoile, silence augmenté du ciel.
Mes mains, ton oeil, ton cou, le ciel.

Love star-bird

Star-bird,
Your eye that sings,
Towards the stars,
Your head upside down under the sky.
Your star-like eye,
Drooping chains,
Towards the stars,
Shortest way from the shadow to the sky.
All the star-birds,
Far from the picture my hands sing,
Star, enlarged silence of the sky.
My hands, your eye, your neck, the sky.

Prière exaucée

Ébranlez la solitaire, la vieille montagne de douleur,
Que le soleil travaille les eaux amères de mon coeur!
O Jésus, Pain vivant et qui donnez la vie,
Ne dites qu'une seule parole et mon âme sera guérie.
Ébranlez la solitaire, la vieille montagne de douleur,
Que le soleil travaille les eaux amères de mon coeur!
Donnez-moi votre grâce, Donnez-moi votre grâce—
Carillonne, mon coeur!
Que la résonance soit dure, et longue, et profonde!
Frappe, tape, choque pour ton roi!
Frappe, tape, choque pour ton Dieu!
Voici ton jour de gloire et de résurrection!
La joie est revenue.

Fulfilled prayer

Arouse the lone, old mountain of sorrow,
That the sun may stir up the bitter waters of my heart!
O Jesus, Thou, living Bread, who give life,
Say but a single word and my soul will be healed.
Arouse the lone, old mountain of sorrow,
That the sun may stir up the bitter waters of my heart!
Give me Thy grace, give me Thy grace—
Ring out, my heart!
May its resonance be firm, long and deep!
Strike, beat, ring for your king!
Strike, beat, ring for your God!
Behold your day of glory and resurrection!
Joy has returned.

Messiaen

Résurrection

Alleluia, alleluia.
Il est le premier, le Seigneur Jésus.
Des morts il est le premier-né.
Sept étoiles d'amour au transpercé,
Revêtez votre habit de clarté.
"Je suis ressuscité, je suis ressuscité,
Je chante: pour Toi, mon Père, pour Toi, mon Dieu,
alleluia.
De mort à vie je passe."
Un ange.
Sur la pierre il s'est posé.
Parfum, porte, perle, azymes de la Vériteé.
Alleluia, alleluia.
Nous l'avons touché, nous l'avons vu.
De nos mains nous l'avons touché.
Un seul fleuve de vie dans son côté,
Revêtez votre habit de clarté.
"Je suis ressuscité, je suis ressuscité.
Je monte: vers Toi, mon Père, vers Toi, mon Dieu,
alleluia.
De terre à ciel je passe."
Du pain.
Il le rompt et leurs yeux sont dessillés.
Parfum, porte, perle, lavez-vous dans la Vérité.

Resurrection

Alleluia, alleluia.
He is the first, the Lord Jesus.
He is the first-born of the dead.
Seven stars of love for the pierced one,
Put on your garment of light.
"I have risen again, I have risen again.
I sing: for You, my Father, for You, my God,
alleluia.
I pass from death to life."
An angel.
It has landed on the stone.
Perfume, door, pearl, unleavened bread of Truth.
Alleluia, alleluia.
We have touched him, we have seen him.
With our own hands we touched him.
Only one river of life in his side,
Put on your garment of light.
"I have risen again, I have risen again.
I am going up: to You, my Father, to You, my God,
alleluia.
I pass from earth to heaven."
Bread.
He breaks it and their eyes are opened.
Perfume, door, pearl, wash yourselves in Truth.

Lúa Descolorida
poem: Rosalia de Castro

Lúa descolorida
Como cor de ouro pálido,
vesme i eu non quixera
me vises de tan alto.
Ó espaso que recorres,
lévame, caladiña, nun teur raio.

Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.

Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fertuna.
Se sabe onde a morte
ten a morada escura,
dille que corpo e alma xuntamente
me leve adonde non recorden nunca,
Nin no mundo en que estóu nin nas alturas.

Moon Colorless
Osvaldo Golijov

Moon, colorless
like the color of pale gold:
You see me here and I wouldn't like you
to see me from the heights above.
Take me, silently, in your ray
to the space of your journey.

Star of the orphan souls,
Moon, colorless:
I know that you do not shed light on
sadness as sad as mine.
Go and tell it to your master
and tell him to take me to his place.

But don't tell him anything,
Moon, colorless,
because my fate won't change
here or in other worlds.
If you know where Death
has its dark mansion,
Tell her to take my body and soul together
To a place where I won't be remembered,
Not in this world, not in the heights above.

Histoires Naturelles

Text by Jules Renard (1864-1910)
Set by Maurice Ravel (1875-1937)

1. Le Paon

Il va sûrement se marier aujourd'hui,
Ce devait être pour hier en habit de gala, il était prêt.
Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.
Glorieux, il se promène avec
une allure de prince indien
et porte sur lui les riches présents d'usage.
L'amour avive l'éclat de ses couleurs
et son aigrette tremble comme une lyre.
La fiancée n'arrive pas.
Il monte au haut du toit
et regarde du côté du soleil.
Il jette son cri diabolique:
Léon! L'éon!
C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir
et personne ne répond.
Les volailles habituées
ne lèvent même point la tête.
Elles sont lasses de l'admirer.
Il redescend dans la cour,
si sûr d'être beau qu'il est incapable de
rancune.
Son mariage sera pour demain.
Et, ne sachant que faire du rest de la journée,
il se dirige vers le perron.
Il gravit les marches,
comme des marches de temple, d'un pas officiel.
Il relève sa robe à queue toute lourde des yeux
qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.

1. The Peacock

It was to have been yesterday,
He was ready in his Sunday best.
All he waited for was his fiancée.
She didn't show up.
She can't delay any longer.
Glorious, he walks around
with the air of an indian prince,
bearing on his person the customary rich presents.
Love enlivens the splendour of his colours,
and his crest trembles like a lyre.
The fiancée doesn't turn up.
He climbs to the top of the roof
and gazes on the sunny side,
He utters his diabolical cry:
Léon! Léon!
That's how he calls his fiancée.
He sees nothing coming
and no one replies.
The fowls, used to him,
don't even raise their heads.
They're tired of admiring him.
He gets down to the yard again,
so sure of being handsome that he's incapable of
bitterness.
His wedding will be tomorrow.
And, not knowing what to do for the rest of the day,
He makes for the perron.
With an official tread,
he clambers up the steps, as if they lead to a temple.
He raises his long-trained robe, all heavy with the eyes
that have not been able to detach themselves from it.
Once again he rehearses the ceremony.

2. Le Grillon

C'est l'heure où, las d'errer,
l'insecte nègre revient de promenade
et répare avec soin le désordre de son domaine.
D'abord il ratisse ses étroites allées de sable.
Il fait du bran de scie qu'il écarte au seuil de sa retraite.
Il lime la racine de cette grande herbe propre à le
harceler.
Il se repose.
Puis il remonte sa minuscule montre.
A-t-il fini? est-elle cassé?
Il se repose encore un peu.
Il rentre chez lui et ferme sa porte.
Longtemps il tourne sa clef dans la serrure délicate.
Et il écoute: Point d'alarme dehors.
Mais il ne se trouve pas en sûreté.
Et comme par une chaînette dont la poulie grince,
il descend jusqu'au fond de la terre.
On n'entend plus rien.
Dans la campagne muette,
les peupliers se dressent comme des doigts en l'air et
désignent la lune.

2. The Cricket

'Tis the hour when, weary of wandering,
the black insect returns from his walk,
and repairs with care the disorder of his domain.
First he rakes his narrow sand paths.
He makes some sawdust which he removes from the
threshold of his retreat.
He files the root of that big plant apt to worry him.
He rests,
Then he winds up his tiny watch.
Has he finished? Is it broken?
He rests a little more.
He goes back indoors and closes his door.
Long he turns his key in the delicate lock.
And he listens: nothing to fear outside.
But he doesn't feel secure.
And as if by a miniature chain with a squeaky pulley,
he goes right down into the depths of the earth.
Nothing more is heard.
In the silent countryside,
the poplars stand up like fingers in the air and
point out the moon.

Continued...
Histoires Naturelles

3. Le Cygne

Il glisse sur le bassin,
comme un traîneau blanc,
du nuage en nuage.
Car il n'a faim que des nuages
floconneux qu'il voit naître,
bouger, et se perdre dans l'eau.
C'est l'un d'eaux qu'il désire.
Il le vise du bec,
et il plonge tout à coup son vol vêtu de neige.
Puis, tel un bras de femme sort d'une manche,
il le retire.
Il n'a rien.
Il regarde:
les nuages effarouchés ont disparu.
Il ne reste qu'un instant désabusé,
car les nuages tardent peu à revenir,
et, là-bas,
où meurent les ondulations de l'eau,
en voici un qui se reforme.
Doucement, sur son léger coussin de plumes,
le cygne rame et s'approche...
Il s'épuise à pêcher de
vains reflets, et peut-être qu'il mourra,
victime de cette illusion,
avant d'attraper un seul morceau de nuage.
Mais qu'est-ce que je dis?
Chaque fois qu'il plonge,
il fouille du bec la vase nourrissante
et ramène un ver.
Il engraisse comme une oie.

4. Le Martin-Pêcheur

Ça n'a pas mordu, ce soir,
mais je rapporte une rare émotion.
Comme je tenais ma perche de ligne tendue,
un martin-pêcheur est venu s'y poser.
Nous n'avons pas d'oiseau plus éclatant.
Il semblait une grosse fleur bleue
au bout d'une longue tige.
La perche pliait sous le poids.
Je ne respirais plus,
tout fier d'être pris pour
un arbre par un martin-pêcheur.
Et je suis sûr qu'il ne s'est pas envolé de peur,
mais qu'il
a cru qu'il ne faisait que passer
d'une branche à une autre.

3. The Swan

He glides over the lake,
Like a white sleigh,
From cloud to cloud.
For he hungers only for the fleecy clouds
which he sees being born,
stirring and losing themselves in the water.
It's one of them that he wants.
He aims at it with his beak
and suddenly plunges his snowy neck.
Then, like a woman's arm emerging from a sleeve,
he withdraws it.
He has nothing.
He looks:
the startled clouds have disappeared.
Only for an instant is he disillusioned,
for the clouds hardly delay their return,
and over there,
where the undulations of the water are dying,
there's one reforming.
Gently, on his light cushion of feathers,
the swan paddles and approaches...
He's exhausted himself fishing for
fruitless reflections, and perhaps he'll die,
a victim of his illusion,
before catching a single piece of cloud.
But what am I saying?
Each time he plunges,
he rummages in the nourishing ooze
and brings out a worm.
He's getting as fat as a goose.

4. The Kingfisher

Not a bite this evening,
yet I bring back a rare thrill.
As I held my stretched fishing-rod,
a kingfisher came and perched on it.
We have no more dazzling bird.
He looked like a great blue flower
at the end of a long stem.
The rod bent beneath his weight.
I stopped breathing,
so proud of having been taken for
a tree by a kingfisher.
And I'm sure that he didn't fly away from fear,
but only because
he thought that he was passing
from one branch to another.

Continued...
Histoires Naturelles

5. Le Pintade

C'est la bossue de ma cour.
Elle ne rêve que plaies à cause de sa bosse.
Les poules ne lui disent rien:
Brusquement, elle se précipite et les harcèle.
Puis elle baisse sa tête,
penche le corps, et,
de toute la vitesse de ses pattes maigres,
elle court frapper, de son bec dur,
juste au centre de la roue d'une dinde.
Cette poseuse l'agaçait.
Ainsi, la tête bleuie,
ses barbillons à vif, cocardière,
elle rage du matin au soir.
Elle se bat sans motif,
peut-être parce qu'elle s'imagine
toujours qu'on se moque de sa taille,
de son crâne chauve et de sa queue basse.
Et elle ne cesse de jeter un cri discordant
qui perce l'aire comme un pointe.
Parfois elle quitte la cour et disparaît.
Elle laisse aux volailles pacifiques
un moment de répit. Mais elle revient
plus turbulente et plus criarde.
Et, frénétique, elle se vautre par terre.
Qu'a-t'elle donc?
La sournoise fait une farce.
Elle est allée pondre son oeuf à la campagne.
Je peux le chercher si ça m'amuse.
Et elle se roule dans la poussière comme une bossue.

5. The Guinea-hen

She's the hunch-back of my yard.
She dreams only of mischief because of her hump.
The hens say nothing to her:
sharply she rushes at them and worries them.
The she lowers her head,
leans forward, and,
as fast as her lanky feet will carry her,
she runs and, with her hard beak, pecks
right in the centre of the turkey-hen's wheel-like tail.
This snob irritated her.
Thus, blue in the face,
her gills aflame, militant,
she rages from morn to night.
She lights without reason,
perhaps because she always imagines
that she is being mocked for her stature,
her bald pate and her low tail,
and ceaselessly she utters a discordant cry
which pierces the air like a peak.
Sometimes she leaves the yard and disappears.
She allows the peaceful poultry
a moment's respite. But she returns
more turbulent and squalling.
And, frenzied, she wallows in the mire.
What's wrong with her then?
The sly thing is acting a farce.
She's been to lay her egg in the countryside.
I can look for it if I wish.
And she rolls in the dust like a hunch-back.

10. April in Paris

Lyric by E.Y. Harburg

Duke
from *Walk a Little Faster* (1932)

April in Paris
Chestnuts in blossom
Holiday tables under the trees

April in Paris
This is a feeling
No one can ever reprise

I never knew the charm of Spring
Never met it face to face
I never knew my heart could sing
Never missed a warm embrace
Till,

April in Paris,
Whom can I run to?
What have you done to
My heart?

The tang of wine is in the air,
I'm drunk with all the happiness
That Spring can give
Never dreamed it could be so
Exciting to live

I never knew the charm of Spring
Never met it face to face
I never knew my heart could sing
Never missed a warm embrance
Till,

April in Paris,
Whom can I run to?
What have you done to
My heart?

3. The Love I Long For
Lyric by Howard Dietz

Duke
from *Sadie Thompson* (1944)

Every time I get to the edge of a dream
I have to turn back
I'm a fish who tries to swim upstream
From the water murky and black
Too late—too late—says a voice inside me.
Would there were no conscience to guide me.

The love I long for
I've no right to demand
But I'd make much of
The touch of
A tender hand

The love I long for
Is a thing set apart
No knight in armor
But far more—
An understanding heart.

Someone who's there to care
When my spirit is low
And gently stroke my hair
To make the mood go

No harm in dreaming
Of a heaven above
Can it be wrong for
Me to long for
This love?

Someone who's there to care
When there's gray in the sky
Someone who's there to share
The song and the sigh

No harm in dreaming
Of a heaven above
Can it be wrong for
Me to long for
This love!

7. Not A Care in the World
Lyric by John Latouche

Duke
from *Banjo Eyes* (1941)

Though hope is low,
I'm aglow when you smile at me
Life is simple as A.B.C.
Not a thought in my head
Not a care in the world
Though skies are grey
I'm as gay as a Disney cow
Not a wrinkle upon my brow
Not a cent in the red
Not a care in the world
I view the scene
Like that old queen of Russia
As Kate the Great
Used to state long ago
"Nichevo!"
So if I move
In a groove with a giddy trot
I'm a trottin' because I've got
Not a bean in my pot
Not a care in the world!
Rent overdue,
My sister has measles
Hole in my shoe,
My belt's drawn tight
My income is nil
My in-laws are weasels
My present is dark,
My future's a fright.
But as long as you are there
What in the world do I care?

Though I can't jive
I revive when I see your face
Not a limp in my merry pace
Not a crimp in my style
Not a care in the world
Though I'm a wreck
I can peck if you take a chance
Not a shine on my blue serge pants
Not a crack in my smile
Not a care in the world
Why should I fret
When I bet on a sure thing?
Like Nick the Greek
Used to say ev'ry day
"Yip-i-ay!"
So if I'm struttin'
With nuttin' ahead in store
There's a reason I said before
I'll repeat it once more
Not a care in the world!

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 6, 1999 - 7:30 P.M.
Provo Central Stake Center

GRADUATE RECITAL
Robert Jan August
organ

Student of
Douglas E. Bush

In partial fulfillment of the requirements for the degree
Master of Music

Music of Johann Sebastian Bach (1685-1750)

Clavierübung III (1739)

Praeludium pro Organo pleno, BWV 552/I

"Kyrie, Gott Vater in Ewigkeit," BWV 669
Canto Fermo in Soprano. a 2 Clav. e Pedal
"Christe, aller Welt Trost," BWV 670
Canto fermo in Tenore. a 2 Clav. e Pedal
"Kyrie, Gott heiliger Geist," BWV 671
a 5. Canto fermo in Basso. Cum Organo pleno

"Kyrie, Gott Vater in Ewigkeit," BWV 672
alio modo, manualiter
"Christe, aller Welt Trost," BWV 673
"Kyrie, Gott heiliger Geist," BWV 674

"Allein Gott in der Höh' sey Ehr," BWV 675
a 3. Canto fermo in Alto
"Allein Gott in der Höh' sey Ehr," BWV 676
a 2. Clav. et Pedal
Fugetta super "Allein Gott in der Höh' sey Ehr," BWV 677
manualiter
"Diess sind die heil'gen zehen Geboth," BWV 678
a 2 Clav. et Ped. Canto fermo in Canone

Fugetta super “Diess sind die heil’gen zehen Geboth,” BWV 679
manualiter

“Wir glauben all’ an einen Gott,” BWV 680
In Organo pleno, con Pedale
Fugetta super “Wir glauben all’ an einen Gott,” BWV 681
manualiter

“Vater unser im Himmelreich,” BWV 682
a 2 Clav. et Pedal e Canto fermo in Canone
“Vater unser im Himmelreich,” BWV 683
alio modo, manualiter

“Christ unser Herr zum Jordan kam,” BWV 684
a 2 Clav. e Canto fermo in Pedal
“Christ unser Herr zum Jordan kam,” BWV 685
alio modo, manualiter

“Aus tieffer Noth schrey ich zu dir,” BWV 686
a 6. In Organo pleno, con Pedale doppio
“Aus tieffer Noth schrey ich zu dir,” BWV 687
a 4. Alio modo, manualiter

“Jesus Christus unser Heyland, der von uns den Zorn Gottes wand,” BWV 688
a 2. Clav. e Canto fermo in Pedal
Fuga super “Jesus Christus unser Heyland,” BWV 689
a 4. manualiter

Duetto I, BMV 802
Duetto II, BWV 803
Duetto III, BWV 804
Duetto IV, BWV 805

Fuga a 5, BWV 552/II
con Pedale, pro Organo pleno

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 6, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Anamae Anderson
harp

Student of
ShruDeLi Ownbey

Assisted by
Rosalie Lund, *violin*
Sara Black, *violin*
Chris Lewis, *viola*
Ryan Swigert, *cello*
Angela Cooley, *bass*

Required for the degree Bachelor of Music with a Major in Performance

Program

Menuet, from *Suite of Eight Dances*	Carlos Salzedo (1885-1961)
Etude No. 6	Johann Sebastian Bach-Grandjany (1685-1750)
Variations sur un theme dans le style ancien	Carlos Salzedo (1885-1961)
Oriental, from *Danzas Espanolas*	Enrique Granados-Pratt (1867-1916)
Nocturne	Mikhail Ivanovich Glinka (1804-1857)
Concerto in B-flat Andante - Allegro Larghetto Allegro moderato	George Frideric Handel (1685-1759)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Wednesday, April 7, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Sara Thomas
soprano

Student of
Arden Hopkin

Assisted by
Robin Hancock, ***piano***
Adam Ballif, ***clarinet***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

L'invito	Gioachino Rossini
La promessa	(1792-1868)
La zingara	Giuseppe Verdi
	(1813-1901)

II

Der Hirt auf dem Felsen	Franz Schubert
	(1797-1828)

III

La belle au bois dormant	Claude Debussy
Voici que le printemps	(1862-1918)
Paysage sentimental	

IV

Knoxville, Summer of 1915	Samuel Barber
	(1910-1981)

Nathan Fifield, *conductor*

Violin
Winona Fifield
Martha Thompson
Ingrid Scherer
Victoria Ferris
Allison Unsworth
Adrienne Dangerfield
Joel Fifield
Amy Rosevear
Arian Goodman
Jenny Hawkes

Viola
Chris Lewis
Jason Bonham
Tessya Lund

Cello
Brian Stucki
Nathan Jasinski
Kurt Scherer

Bass
Nathan Reese

Flute
Lisa Poll

Oboe
Melissa Oxborrow

Clarinet
Adam Ballif

Bassoon
P J Woolston

Horn
Sonja Gray
Kamber Price

Trumpet
Rick Winscot

Triangle
Joel Fifield

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 7, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
V. Isaac Hurtado
tenor

Student of
Clayne Robison

Assisted by
Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Granada	Augustin Lara (1900-1970)

II

Star vicino	Salvator Rosa (1615-1673)
Lungi dal caro bene	Antonio Secchi (1761-1833)
Tu lo sai	Giuseppe Torelli (1658-1709)

III

Die Forelle	Franz Schubert (1797-1828)
Nacht und Träume	
Rastlose Liebe	

IV

Aimons-nous	Camille Saint-Saëns (1835-1921)
Extase	Henri Duparc (1848-1933)
Toujours	Gabriel Fauré (1845-1924)

V

Love went A-Riding	Frank Bridge (1879-1941)
My Life's Delight	Roger Quilter (1877-1953)
Leon's aria, from *Signor Deluso*	Thomas Pasatieri (b. 1945)

VI

'O Paese d' 'o sole	Vincenzo D'Annibale
Una furtiva lagrima	Gaetano Donizetti (1797-1848)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Thursday, April 8, 1999 - 7:30 P.M.
Madsen Recital Hall

SONGWRITER SHOWCASE

Ron Simpson, *director*

Featuring guest appearance by Rob Honey, Starstruck Writers' Group, Nashville, with Jason Johnson and Jeremy Green

Program

Tonight's program is a showcase of student songs modeled after similar professional events held in "music center" cities such as Los Angeles, New York, and Nashville, where songwriters demonstrate their work in front of peers, record industry, and publishing professionals.

Some of tonight's student writers are showing their first original songs, while others have considerable prior experience. All the students are working under the following guidelines to qualify for spots on our showcase: the writers may choose to write in any current style monitored and charted by the music industry. Collaboration is encouraged, and all vocals must be presented live, but not necessarily by the writer(s). Accompaniment may be either live or pre-recorded.

All students listed will not necessarily have an individual song performed tonight, but each has participated in some way, either as writer, co-writer, performer, or behind the scenes, in discussions that have led toward editing and refining the songs.

Performance order will be announced from the following list:

Gina Adams
Sarah Arnott
Chris Bacon
John Bell
Dale Belnap
Benjamin Burr
Jeromy Caballero
Trent Davies
Cynthia Davis
Anna English
Katie Erekson
Chris Fletcher
Lisa Forsyth
Vince Hilton
Lucinda Lemon
Summer Murdock
Dianne Nelson
Charles Olson
Bjorn Pendleton
Daniel Pike
Courtney Roberts
Mindy Romney
John Sargent
Vanessa Schaumann
Jon Talbert
Aaron Waite
Daniel Wells
Travis Wertz

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, April 8, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Natalie Dixon
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

English Suite No. 2 in A Minor, BWV 807	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourrée I	
Bourrée II	
Gigue	
Bachianas Brasileiras No. 4	Heitor Villa-Lobos
Prelude-Introduction	(1887-1959)
Choral-Song of the Jungle	
Aria-Cantiga	
Dance-Miudinho	
Sonata in F-sharp Major, op. 78	Ludwig van Beethoven
Adagio cantabile-Allegro ma non troppo	(1770-1827)
Allegro vivace	
Barcarolle, op. 60	Frédéric Chopin
	(1810-1849)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

BRIGHAM YOUNG UNIVERSITY
COMBINED CHOIRS
and
PHILHARMONIC ORCHESTRA

with

Leslie Norris, ***poet***

Friday, April 9, 1999
7:30 P.M.
Saturday, April 10, 1999
2:00 P.M. and 7:30 P.M.
de Jong Concert Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY COMBINED CHOIRS AND PHILHARMONIC ORCHESTRA

I

Turn the World Around	Harry Belafonte and Robert Freedman arr. Robert DeCormier
Peace Like A River	American Folk Hymn arr. Ronald Staheli
The King of Love My Shepherd Is	Irish Tune arr. Mack Wilberg

Marin Wall & Jennifer Hillam, *flute*
Tahlia Anderson, *harp*
Shane Warby, *soloist*

University Singers
Ronald Staheli, *conductor*

Turn Around	Malvina Reynolds, Allen Greene, and Harry Belafonte arr. Ronald Staheli

Lisa Poll, *flute*
P J Woolston, *bassoon*
Tahlia Anderson, *harp*

Women's Chorus
Cherilyn Worthen, *conductor*

Ain'-A That Good News	African-American Spiritual arr. William L. Dawson
El Yivneh Hagalil	Hebrew Folk Song arr. Peter Sozio

Men's Chorus
Mack Wilberg, *conductor*

What Would You Do If You Married A Soldier? from *Three European Folk Songs*	Irish Folk Song arr. Mack Wilberg

Ryan Murphy & Douglas Ipson, *piano*
Tiffany Bourgeois, Adam Richards, Lance LeVar,
Jared Mangum, & Rachel Pettit, *percussion*

Concert Choir
Mack Wilberg, *conductor*

Intermission

II

Slavonic Dance No. 2, op. 46
Antonín Dvořák

Philharmonic Orchestra
Bryce Rytting, ***conductor***

We'll Shout and Give Him Glory
Melody from *The Olive Leaf* (1878)
arr. Mack Wilberg

Men's Chorus & Concert Choir Men

The Dying Soldier
American Folk Song
arr. Mack Wilberg

Darrel Babidge, *baritone*

Men's Chorus & Women's Chorus

I'm Runnin'On*
African-American Spiritual
arr. Mack Wilberg

Elizabeth Pike, *soprano*

Concert Choir, Men's Chorus & Women's Chorus

The Lord Is My Shepherd
Thomas Koschat
arr. Mack Wilberg

Concert Choir & Philharmonic Orchestra

A Pure River of Water of Life*
Murray Boren

Praise to the Lord, the Almighty
Melody from *Stralsund Gesangbush* (1665)
arr. Mack Wilberg

Thou Gracious God, Whose Mercy Lends*
English Folk Tune
arr. Mack Wilberg

Charles Hamilton, Ryan Hinton, and Jon Black, *soloists*

BYU Combined Choirs & Philharmonic Orchestra

*On these numbers the audience may applaud immediately, without waiting for a signal.

For All Audience Members

Thank you for joining us this evening. The two previously taped programs in this series, *A Celebration of Christmas* and *A Thanksgiving of American Folk Hymns*, have been seen extensively throughout the United States and abroad. This program will be aired in Spring of 2000.

May we take this occasion to remind you:

- Attendance at this concert implies consent to appear on video as an audience member.
- All pagers, mobile telephones, and watches should be turned off or have their alarms turned off.
- Whispering, coughing, clearing your throat, and opening lozenge wrappers during musical numbers should be avoided.
- Do not enter or exit the hall during musical numbers.
- Keep your program in your lap and refrain from using it as a fan.
- A non-toxic atmospheric mist will be used on the stage to create lighting effects. As this mist drifts into the auditorium you will notice that it has a slight, non-offensive odor. Be assured that it is used regularly in live professional productions and does not interfere with breathing in any way.
- Please wait to applaud until given a signal by the floor manager, except after "A Pure River of Water of Life," "I'm Runnin' On," and "Thou Gracious God, Whose Mercy Lends." Please do not whistle while applauding.

Bruce Christensen	**Dean, College of Fine Arts and Communications**
David Randall	**Executive Producer**
Dennis Packard	**Producer (Creative)**
Walter Rudolph	**Producer (Technical)**
David Warner	**Director (Television and Stage)**

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 9, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Annalee Schultz Whitehead
piano

Student of
Irene Peery-Fox

Required for the degree Bachelor of Music with a Major in Performance

Program

Etude Fantasy No. 1: For the Left Hand Alone	John Corigliano (1938-1988)
Suite No. 9 in G Minor Allemanda Corrente Giga	George Frederic Handel (1685-1759)
Sonata in C Major, K. 279 Allegro Andante Allegro	Wolfgang Amadeus Mozart (1756-1791)
Ballade No. 2 in F Minor	Frédéric Chopin (1810-1849)
Prelude, op. 23, no. 4	Sergei Rachmaninoff (1873-1943)
Etude after Paganini, No. 3 in G-sharp Minor	Franz Liszt (1811-1886)

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, April 9, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Angela Cooley
double bass

Student of
Walter Birkedahl

Assisted by
Jessica Sedgwick, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Arioso and Etude for Double Bass and Piano Andante non troppo Allegro pomposo	Halsey Stevens (b. 1908)
Suite No. 3, S. 1009 Bouree I and II Sarabande Gigue	Johann Sebastian Bach (1685-1750)
Ode d'Espagne	Francois Rabbath (ca. 1930)
Concerto No. 2 in B Minor Allegro moderato Andante Allegro	Giovanni Bottesini (1821-1889)

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 10, 1999 - 11:00 A.M.
Madsen Recital Hall

SENIOR RECITAL

Sarah D. Steele
Piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in A Major, op. 120	Franz Schubert
Allegro Moderato	(1792-1828)
Andante	
Allegro	

Intermission

Berceuse, op. 57	Frédéric Chopin
	(1810-1849)
Piezas Espanolas	Manuel De Falla
I. Aragonesa	(1876-1946)
III. Montanesa	
Jeux d'eau	Maurice Ravel
	(1875-1937)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 10, 1999 - 1:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Lisa Hardy
percussion

Student of
Ron Brough

Assisted by
Robin J. Hancock, ***piano***
Madeline LeBaron, ***clarinet***
Michael Huestis, ***congas***
Bart Gibb, ***bass***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Rhapsodic Fantasie	Franz Liszt (1811-1886) arr. M. Edwards
Illegible Canons I. Allegro II. Lento III. Allegro	William Bergsma (b. 1921)
Shala	Jon Whitlock
St. Thomas	Sonny Rollins (b. 1930)
Unchosen Path I. Turning II. Walking III. Running	Brad Stirtz (b. 1958)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 10, 1999 - 4:00 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
HARP SOLO AND ENSEMBLE CONCERT

ShruDeLi Ownbey, *director*

Program

Sixth French Suite	Johann Sebastian Bach arr. Carlos Salzedo
Allemande Sarabande Courante Gavotte Menuet Bourrée	

Diddling with Yankee Doodle	J. B. Escosa

Anamae Anderson, Tahlia Anderson,
Alex Bigney, Megan Decker, Shelley Jones, MiKell MacKay

Milonga	Argentine Folk Song
Bourrée from Partita No. 1 for solo violin	Johann Sebastian Bach arr. J. B. Escosa

Megan Anderson, Tiraje Anderson, Natalie Dixon, Heidi Hicken,
Misa Matsumori, Jamie Myers

The Water is Wide	American Folk Song arr. J. Weaver
Au Clair de la Lune	French Folk Song arr. A. Challon
Sakura	Japanese Folk Song arr. J. B. Escosa

Laideronnette, Impératrice des Pagodes
from *Ma Mere L'Oye*
Maurice Ravel
arr. J. B. Escosa

Ode to Joy
Ludwig van Beethoven
arr. S. O'Meara

Darren Anderson, Skylar Campbell, Stacey Eliason, Lisa Garcia,
Jaime Huls, Summer Manutai, Lydia Terry, Sarah Toone, Jessica van der Put

Wedding Reel
Alex Bigney
Celtic Set

Theme and Variations
Shelley Jones
Joseph Haydn
arr. Carlos Salzedo

Danse Oriental
Anamae Anderson
Eduardo Granados
arr. L. Pratt

Harmonious Blacksmith
MiKell MacKay
George Frideric Handel
arr. Carlos Salzedo

The Lord's Prayer
Caroline Hinckley
Albert Hay Malotte
arr. Carlos Salzedo

Fantasie
Tahlia Anderson
Marcel Grandjany

Two Joplin Rags
Scott Joplin
arr. S. Pack

Rigaudon from *Idomênée*
André Campra

Cueca*
Bolivian Folk Song

Sara Becker, Caroline Hinckley, Amy Richardson,
Deborah Romney, Nelda Maschmeyer, Rebecca Whitney

*Other students will be joing the Cueca ensemble

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 10, 1999 - 5:30 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC
Geralyn Giovannetti, Christian Smith, and Amy Gabbitas, *coaches*

Program

Quintet, op. 22	William Mathias (1934-1992)

- Introduction - March
- Waltz
- Scherzo
- Elegy
- Recitative and Dance

The Windwood Quintet
Marin Wall, *flute*
Elizabeth Young, *oboe*
Adam Baliff, *clarinet*
Mark Givens, *horn*
Nate Olson, *bassoon*

Tarantella	Whitney Tustin
Trio No. 1	Joseph Haydn (1732-1809)

Reverie Winds
Jessica Snarr, *flute*
Jennifer Redfearn, *oboe*
Sarah Jane Deibel, *clarinet*

Intermission

Partita for Wind Quintet	Irving Fine (1914-1962)

Introduction
Variation
Interlude
Gigue
Coda

Der Wir Saufen; nicht Blasen Quintet
Jennifer Hillam, *flute*
Amanda Bliss, *oboe*
Gwen Tuft, *clarinet*
Mathew Croft, *horn*
Mollie Forbes, *bassoon*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 10, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL
Adam B. Ballif
clarinet

Student of
William Holman

Assisted by
Alisa Ramirez, ***piano***
Ingrid Scherer, ***violin***

Program

Sonatina for Clarinet and Pianoforte	Malcolm Arnold
Allegro con brio	(b. 1921)
Andantino	
Furioso	
L'histoire du Soldat (The Soldier's Tale)	Igor Stravinsky
The Soldier's March	(1882-1971)
The Soldier's Violin	
A Little Concert	
Tango - Waltz - Ragtime	
The Devil's Dance	

Intermission

First Sonata, op. 120, no. 1	Johannes Brahms
Allegro appassionato	(1833-1897)
Andante un poco Adagio	
Allegretto grazioso	
Vivace	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Monday, April 12, 1999 - 6:00 P.M.
Museum of Art Auditorium

FACULTY RECITAL SERIES
BRASSWORKS

David Brown, ***trumpet***
David Blackinton, ***trumpet***
Larry Lowe, ***horn***
Daniel Bachelder, ***trombone, euphonium***
Steve Call, ***tuba***

Program

Canzon Battaglia	Samuel Scheidt (1587-1654)
Quintet Allegro Vivace Chaconne Con Brio	Malcolm Arnold (b. 1921)
Armenian Scenes Morning Song Song of Grief Drinking Song	Alexander Arutiuian (b. 1920)

Intermission

Outings for Brass Moderato, with energy Slowly Vivace	André Previn (b. 1929)
That's a Plenty	Lew Pollack

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 13, 1999 - 7:30 P.M.
de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY CHORALE
Afternoon Section
Ryan Murphy, ***conductor***
Melissa Grossnickle and Melanie Quinn, ***accompanists***

I

¡Ah, El Novio No Quere Dinero!	15th Century Judeo-Spanish Song arr. Mack Wilberg (b. 1955)

Steve Danielson, *soloist*
Omar Aguilar, Ellen Jepson, Adam Jurgens, Haruhito Miyagi, *percussion*

II

Kyrie	Felix Mendelssohn (1809-1847)
Kyrie, from *Petite messe solenelle*	Gioachino Rossini (1792-1868)

III

Te Deum	Joseph Haydn (1732-1809)

IV

Two Folk Songs

A Red, Red Rose	James Mulholland
Bile Them Cabbage Down	Mack Wilberg

Joseph Battrick, *soloist*
Omar Aguilar, Steve Danielson, Emily Miller, Haruhito Miyagi,
Jared Powell, Nick Senzee, Nathan Shaw, *instrumentalists*

V

Hymns and Spirituals

Be Still My Soul	Jean Sibelius (1865-1957) arr. Kenneth Plain
Amazing Grace	arr. Ed Lojeski

Clint Palmer, *percussion*

Ride the Chariot	arr. William Henry Smith

Jeanne Kerry, *soloist*

Evening Section
Paul Broomhead, *conductor*
Kevin Walker, *accompanist*

VI

Rejoice, Rejoice, Believers	Laurentius Laurenti arr. Michael Larkin
Wearing of the Green	arr. Norman Luboff
Dance of the One-Legged Sailor	Brent Pierce
Cape Breton Lullaby	Kenneth Leslie arr. Stuart Calvert
Russian Picnic	Harvey Enders

Andrew Crane, *soloist*

VII

Domine, Ad Adjuvandum Me Festina	Il Padre G.B. Martini

Kathryn Monson, *soprano*
Leslie Walker, *alto*
Andrew Crane, *tenor*
David Robertson, *bass*
Rachel Bakes, Pamela Becraft, Chris Lewis, Rachel Pettit,
Jeremy Woolstenhulme, Sarah Wrathal, *instrumentalists*

VIII

Pete Pete	arr. Derek Bermel
Kpanlongo	arr. Derek Bermel

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 13, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Rosalie Lund
violin

Student of
Igor Gruppman

Assisted by
Dian Baker, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 2 Grave Fuga	Johann Sebastian Bach (1685-1750)
Romance in G Major, op. 40	Ludwig van Beethoven (1770-1827)
Caprice No. 7	Pierre Rode (1774-1830)

pause

Lyric Poem	Aram Khachaturian (b. 1903)
Concerto in D Major, op. 77 Adagio Allegro giocoso, ma non troppo vivace	Johannes Brahms (1833-1897)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, April 13, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Alicia Noel Kaelin
piano

Student of
Irene Peery-Fox

Assisted by
Christine Farnsworth, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata in G Major, K. 144	Domenico Scarlatti
Sonata in E Minor, K. 98, L. 325	(1685-1757)
Sonata in E-flat Major, Hob. XVI/49; L. 59	Franz Joseph Haydn
Allegro	(1732-1809)
Adagio cantabile	
Tempo di Minuet	
Six Chants Polonais, op. 74	Frédéric Chopin (1810-1849)
I. Souhait de jeune fille	transc. Franz Liszt (1811-1886)
Suite, op. 14	Béla Bartók
Allegretto	(1881-1945)
Scherzo	
Allegro Molto	
Sostenuto	
Concerto in A Minor, op. 54	Robert Alexander Schumann
Allegro Vivace	(1810-1856)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Wednesday, April 14, 1999 - 7:30 P.M.
Springville Art Museum

JUNIOR RECITAL

Emily Richards
violin

Student of
Igor Gruppman

Assisted by
Dian Baker, *piano*
Melanie Richards, *viola*

Required for the degree Bachelor of Music with a Major in Performance

Program

Caprice No. 17, op. 1	Niccolo Paganini (1782-1840)
Sonata in D Major, op. 94 Moderato Scherzo Andante Allegro con brio	Sergei Prokofiev (1891-1953)
Passacaglia	Handel-Johann Halvorsen (1864-1935)

pause

Concerto in E Minor, op. 64 Allegro, molto appassionato Andante Allegro molto vivace	Felix Mendelssohn (1809-1847)

UTAH SYMPHONY
KEITH LOCKHART, MUSIC DIRECTOR

Pops Concert

Thursday, April 15, 1999, 7:30 pm	deJong Concert Hall, BYU
Friday, April 16, 1999, 8:00 pm	Abravanel Hall
Saturday, April 17, 1999, 8:00 pm	Abravanel Hall

KORY KATSEANES	*Conductor*
DUKES OF DIXIELAND	*Soloists*

NELSON	Savannah River Holiday
HANDY/ALBERT C. VINCI	St. Louis Blues
ANDERSON	Trumpeter's Lullaby
SOUSA	King Cotton March
KERN/ROSARIO BOURDON	Showboat: Highlights

--Intermission--

Dukes of Dixieland 1999

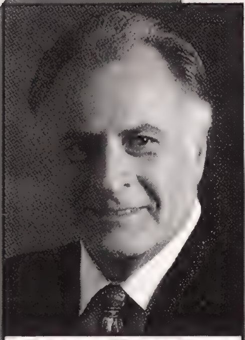
Program to be announced from stage.

Unless previously authorized, cameras and recording equipment of any kind are not allowed at Utah Symphony performances.

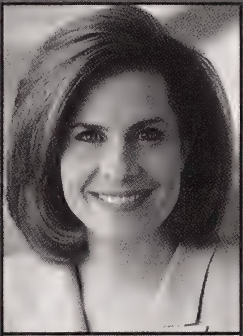
The total performance time is approximately two hours.

The Utah Symphony is funded in part by grants from Salt Lake County's Zoo, Arts and Parks Program, the Utah Arts Council and the Salt Lake City Arts Council.

NEWS SPECIALISTS MAKING A DIFFERENCE.



DICK NOURSE



RUTH TODD

TOM BROKAW

BRUCE LINDSAY

CAROLE MIKITA

Weekdays 5 to 7pm

5 KSL TV

Making a difference

www.ksl.com

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 24, 1999 - 6:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Mollie Forbes
bassoon

Student of
Christian Smith

Assisted by
Alicia Kaelin, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto in E Minor, F. III, no. 6 — Antonio Vivaldi (1680-1743)
  Allegro poco
  Andante
  Allegro

Six Studies in English Folksong — Ralph Vaughan Williams (1872-1958)
  Adagio
  Andante sostenuto
  Larghetto
  Lento
  Andante tranquillo
  Allegro vivace

Intermission

Romance, op. 62 — Edward Elgar (1857-1934)

Concerto in F Major, op. 75 — Carl Maria von Weber (1786-1826)
  Allegro non troppo
  Adagio
  Rondo

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, April 24, 1999 - 4:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Alison Gagon
violin

Student of
Vesna Gruppman

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita No. 2 in D Minor	Johann Sebastian Bach
Allemande	(1685-1750)
Courante	
Sonata in G Minor, op. 1, no. 10	Giuseppe Tartini
Affetuoso	(1692-1770)
Allegro	
Largo	
Allegro non troppo	

Intermission

Concerto No. 4 in D Minor, op. 31	Henri Vieuxtemps
Andante	(1820-1881)
Adagio religioso	
Polonaise	Henryk Wieniawski
	(1835-1880)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 1, 1999 - 12:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Amber Christine Berry
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a Major in Performance

Program

English Suite in A Minor, BWV 807	Johann Sebastian Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourree	
Gigue	

Sonata in D Major, op. 28	Ludwig van Beethoven
Allegro	(1770-1827)
Andante	
Scherzo-Trio: Allegro vivace	
Rondo: Allegro ma non troppo	

Nocturne in B Major, op. 32	Frédéric Chopin
	(1810-1849)

Seven, op. 30	Robert Musczynski
Allegro giocoso	(b. 1929)
Allegro moderato	
Andante expressivo	
Animato	
Allegro vivace	
Adagio	
Allegro con brio	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, May 1, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Melissa M. Oxborrow
oboe

Student of
Geralyn Giovannetti

Assisted by
Jayne Galloway, *piano*
Kenneth D. Siders, *piano*
Rachel Bakes, *solo violin*
Ingrid Scherer and Martha Thompson, *violin*
Dianna Rhodes, *viola*
Nathan Jasinski, *violoncello*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto for Oboe and Violin in C Minor, BWV 1060 — Johann Sebastian Bach (1685-1750)
  Allegro
  Adagio
  Allegro

Sonata (1938) — Paul Hindemith (1895-1963)
  Munter
  Sehr langsam - Lebhaft - Sehr langsam, wie zuerst - Wieder lebhaft

Intermission

Concerto for Oboe in A Minor (1944) — Ralph Vaughan Williams (1872-1958)
  Rondo Pastorale
  Minuet and Musette
  Finale: Scherzo

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 4, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Ruth Alice Brown
violin

Student of
Donna Fairbanks

Assisted by
Jayne Galloway, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 5 in F Major, op. 24, "Spring"	Ludwig van Beethoven
Allegro	(1770-1827)
Adagio molto espressivo	
Scherzo and Trio: Allegro molto	
Rondo: Allegro ma non troppo	
Romanian Folk Dances	Béla Bartók
I. Allegro moderato	(1881-1945)
II. Allegro	
III. Andante	
IV. Molto moderato	
V. Allegro	
VI. Allegro	
Sonata No. 3 in C Minor, op. 45	Edvard Grieg
Allegro molto ed appassionato	(1843-1907)
Allegretto espressivo alla Romanza	
Allegro animato	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 5, 1999 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Phuong Hoai Nguyen
saxophone

Student of
Ray Smith

Assisted by
Robin J. Hancock, *piano*
Ryan Swigert, *cello*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata — Bernhard Heiden (b. 1910)
- Allegro
- Vivace
- Adagio - Presto

Sonata No. 6 — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro ma non troppo
- Siciliano
- Allegro assai

September Sonata — John C. Worley
- Moderato
- Adagio, *Homage to Jerome Kern*
- Scherzo
- Allegro con brio - Adagio - Moderato

Concertino da Camera — Jacques Ibert (1890-1962)
- Allegro con moto
- Larghetto - Animato molto

BRIGHAM • YOUNG • UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 8, 1999 - 8:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Wendy Rae Henson
french horn

Student of
Laurence Lowe

Assisted by
Robin J. Hancock, ***piano***
Lance LeVar, ***marimba***
Tiffany Bourgeois, ***marimba***

Required for the degree Bachelor of Music with a Major in Performance

Program

España	Vitaly Buyanovsky (b. 1928)
Concerto for Horn and Winds Allegro Larghetto Allegretto	Giovanni Cirri (1724-1806) arr. Verne Reynolds (b. 1926)

Intermission

Nocturno for Horn and Piano, op. 7 Arranged for Horn and Marimba (1999)	Franz Strauss (1822-1905) arr. Lance LeVar
Adagio and Allegro	Robert Schumann (1810-1856)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 11, 1999 - 7:30 P.M.
Madsen Recital Hall

FACULTY RECITAL SERIES

Jeffrey Shumway
piano

Program

Scherzo in B Minor, op. 20	Frédéric Chopin (1810-1849)
Scherzo in B-flat Minor, op. 31	
Four Impromptus No. 1 in A-flat Major, op. 29 No. 2 in F-sharp Major, op. 36 No. 3 in G-flat Major, op. 51 No. 4 in C-sharp Minor, op. 66 (Fantasie-Impromptu)	
Polonaise-Fantasie, op. 61	

This is the fifth and final recital in a series featuring the piano music of Chopin.

BRIGHAM YOUNG • UNIVERSITY •

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, May 15, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Deanna Oshida
violin

Student of
Vesna Gruppman

Assisted by
Clayton Williams, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Partita No. 2 in D Minor for Solo Violin — Johann Sebastian Bach (1685-1750)
- Allemanda
- Corrente

Sonata in G Major, K. 301 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro con spirito
- Allegro

Intermission

Concerto No. 3 in B Minor, op. 61 — Camille Saint-Saëns (1835-1921)
- Allegro non troppo
- Andantino quasi allegretto

Two excerpts from *Romeo and Juliet* — Sergei Prokofiev (1891-1953)
- Dance of the Girls of Antilles: Adante con eleganza
- Montagues and Capulets: Allegro pesante--Moderato tranquillo

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 20, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Heidi Nielsen
soprano

Student of
Lawrence Vincent

Assisted by
Robert Moffat, *piano, baritone*
Amy Gabbitas, *clarinet*
Nathan Northrup, *tenor*
Olivia Garcia, *mezzo-soprano*

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Parto, ma tu ben mio	Wolfgang Amadeus Mozart
	(1756-1791)

II

Selections from *Liederkreis*	Robert Schumann
Intermezzo	(1810-1856)
Waldesgespräch	
Die Stille	
Wehmut	
Im Walde	
Frühlingsnacht	

III

Rêve d'amour	Gabriel Fauré
Notre amour	(1845-1924)
Chanson d'amour	
Aprés un rêve	

IV

Poems by Emily Dickenson	Robert Baksa
Much madness is divinest sense	(b. 1938)
What inn is this?	
The soul selects her own society	
I'm nobody	

V

Selections from *The Mikado*	Arthur Sullivan
Were you not to Ko-ko plighted	(1842-1900)
Brightly dawns our wedding day	
Una voce poco fa, from *Il Barbiere di Siviglia*	Gioachino Rossini
	(1792-1868)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 21, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Lisa M. Jensen
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Prelude and Fugue in D Minor, from WTC Book 1	Johann Sebastian Bach (1685-1750)
Sonata in C Minor, op. 10, no. 1 Allegro molto e con brio Adagio molto Finale: Prestissimo	Ludwig van Beethoven (1770-1827)
Etude in G Major, op. 72, no. 2	Moritz Moszkowski (1854-1925)
Impromptu in F-sharp Major, op. 36, no. 2	Frédéric Chopin (1810-1849)
Au bord d'une source, from *Années de pélérinage*	Franz Liszt (1811-1886)
Danca Selvegem	Camargo Guarnieri (1907-1995)
Sonata in D Minor, op. 14, no. 2 Allegro ma non troppo Scherzo: Allegro marcato Andante Vivace	Sergei Prokofiev (1891-1953)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 22, 1999 - 4:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL
Joel Yoder
horn

Student of
Larry Lowe

Assisted by
Dian Baker, ***piano***

In partial filfillment of the requirements for the degree
Master of Music

Program

Sonata in E flat, op. 28	Franz Danzi
Adagio - Allegro	(1763-1826)
Larghetto	
Allegretto	
Fantasy for Horn, op. 88	Malcolm Arnold
	(b. 1921)
Adagio and Allegro, op. 70	Robert Schumann
	(1810-1856)
Horn Concerto, op. 91	Reinhold Gliere
Allegro	(1875-1956)
Andante	
Allegro Vivace	

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, May 22, 1999 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Amy Elizabeth Boettcher
piano

Student of
Jeffrey Shumway

In fulfillment of the requirements for the degree
Master of Music

Program

Suite in E-flat Major, BWV 815 — Johann Sebastian Bach
(1685-1750)
- Allemande
- Courante
- Sarabande
- Gavotte
- Menuet
- Air
- Gigue

Images, Book II — Claude Debussy
(1862-1918)
- Cloches a travers les feuillles
- Et la lune descend sur le temple qui fut
- Poissons d'or

Sonata in F Minor, Op. 5, No. 3 — Johannes Brahms
(1833-1897)
- Allegro maestoso
- Andante espressivo
- Scherzo-Allegro energico
- Intermezzo-Andante Molto
- Finale-Allegro moderato ma rubato

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, May 25, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Antje Aimee Farmer
soprano

Student of
Lawrence Vincent

Assisted by
Robin Hancock, ***piano***
Joseph Hill, ***guitar***

Required for the degree Bachelor of Music with a Major in Performance

Program

I

Down in a Valley	Michael Cavendish (1565-1628)
Weepe You No More	John Dowland (1563-1626)
Ban-Chnuic Éireann Ó!	Irish Folk Song
An-Leanbh Aimhréidh	Irish Folk Song

II

Da tempeste, from *Giulio Cesare*	Georg Friedrich Handel (1685-1759)
Exsultate, Jubilate Exsultate Recitativo Tu Virginum Alleluja	Wolfgang Amadeus Mozart (1756-1791)

III

Frühlingsglaube Auf dem Wasser zu singen Am Strom Nacht und Träume	Franz Schubert (1797-1828)
Lied der Suleika Liebeslied Nur ein lächelnder Blick Widmung	Robert Schumann (1810-1856)

IV

Panurge	Robert Planquette (1848-1903)
Dors, ami	Jules Massenet (1842-1912)
Berceuse	J. Guy Ropartz (1864-1955)

V

Spring Thunder	John Duke (1899-1984)
Spring Day	Edwin McArthur
Just-Spring	John Duke

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

STUDENT RECITAL

Nedra Bellon and Valerie Jones
Piano

Students of
Jeffrey Shumway

Program

Prelude in D Minor, BWV 875	J.S. Ba (1685-175
Sonata in A Major, Hob.XVI:5 Allegro Menuet Presto	Franz Joseph Hay (1732-180
Album Leaf, op.47, no.2 Elegy, op.38, no.6 Scherzo, op.54, no.5	Edvard Gri (1843-190
Nocturne in F-sharp Major, op.15, no.2	Frederic Cho (1810-184
Danse	Claude Debus (1862-191
Preludes, op.13 No.1 Maestoso No.3 Andante No.6 Presto	Alexander Scriabi (1872-191

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, May 27, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL
Duncan Peterson
organ

Student of
Don Cook

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata, op. 65, no. 2	Felix Mendelssohn
Allegro Maestoso	(1809-1847)
Chorale Preludes	Johann Sebastian Bach
Vater unser im Himmelreich, BWV 636	(1685-1750)
Jesus Christus, unser Heiland, BWV 626	
Herr Christ, der einge Gottes-Sohn, BWV 601	
Voluntary V	John Stanley (1712-1786)
Prelude in G Major, BWV 541	Johann Sebastian Bach
Fugue in G Minor, BWV 578	Johann Sebastian Bach
Nun bitten wir den heiligen GeistBuxWV 149	Dietrich Buxtehude
Praeludium in G Minor, BuxWV 149	(1637-1707)
Toccata in Seven	John Rutter (b. 1945)
Elegie, op. 38	Flor Peeters (1903-1986)

BRIGHAM YOUNG · UNIVERSITY ·

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, May 28, 1999 - 7:30 P.M.
Madsen Recital Hall

ESCALANTE TRIO

Jeffrey Shumway, ***piano***
Nicole Jackson, ***cello***
Donna Fairbanks, ***violin***

Program

Trio — Murray Boren (b.1950)
- I. Fantasy
- II. Gentle and languid
- III. Fast and marked

Trio in E Minor, op. 90, "Dumky" — Antonín Dvořák (1841-1904)
- I. Lento maestoso--Allegro vivace
- II. Poco Adagion--Vivace non troppo
- III. Andante--Vivace non troppo
- IV. Andante moderato--Allegretto scherzando
- V. Allegro
- VI. Lento maestoso--Vivace

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, May 29, 1999 - 2:00 P.M.
Springville Art Museum

GRADUATE RECITAL

Martha Jean Thompson
violin

Student of
Igor Gruppman

Assisted by
Dian Baker, ***piano***
Emily Brown, ***viola***
Winona Vogelman Fifield, ***violin***
Mihaela Ganea, ***violin***
Ingrid Scherer, ***violin***
Dianna Rhodes, ***viola***
Emma Farnsworth, ***cello***

In partial fulfillment of the requirements for the degree
Master of Music

Program

Concerto for two violins Vivace Largo, ma non tanto Allegro	Johann Sebastian Bach (1685-1750)
Cappricci No 9. Allegretto	Niccoló Paganini (1782-1840)
Romanze Op. 50 Adagio cantabile	Ludwig van Beethoven (1770-1827)
Concerto Op. 53 Allegro ma non troppo-Quasi Moderato Adagio ma non troppo Finale-Allegro giocoso, ma non troppo	Antonín Dvořák (1841-1904)

Passacaglia
Duo for violin and viola after George Frideric Handel's
Suite No. 7 in G minor for Harpsichord

Johann Halvorsen
(1864-1935)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Saturday, May 29, 1999 - 7:30 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Emily Barrett Brown
viola

Student of
David Dalton

Assisted by
Lara Lambert, *piano*
Martha Jean Thompson, *violin*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata for Viola and Piano Impetuoso Vivace Adagio-Allegro	Rebecca Clarke (1886-1979)
Suite I in G Major, BMV 1007 Prelude Allemande Courante Sarabande Minuet I Minuet II Gigue	Johann Sebastian Bach (1685-1750)
Lachrymae, op. 48	Benjamin Britten (1913-1976)
Passacaglia	George Frideric Handel-Halvorsen (1685-1759)

Program Notes

Sonata for Viola and Piano by Rebecca Clarke

Written under the pseudonym, Anthony Trent, for the 1919 Coolidge competition, the *Sonata for Viola and Piano* garnered immediate acclaim. The jury was split evenly between the *Sonata* and Blochís *Suite* for viola and piano until Mrs. Coolidge cast the deciding in favor of Bloch. Still, the jury insisted on learning the identity of the runner-up; they maintained that the winning piece was the work of a philosopher, the other that of a poet. Fittingly, the score to the *Sonata* is prefaced with a quotation from Alfred de Musset's *La Nuit de Mai:* "Poéte, prends ton luth; le vin de jeunesse fermente cette nuit dans les veines de Dieu." (Poet, take your lute: the wine of youth ferments tonight in the veins of God.) According to Paul Spicer, "...the first and third movements are big-boned pieces with a clear thematic link between them, and the second is a brilliant but delicate Scherzo in compound time." The blend of English folksong with French overtones yields a rich combination that is uniquely Rebecca Clarke.

Lachrymae by Benjamin Britten

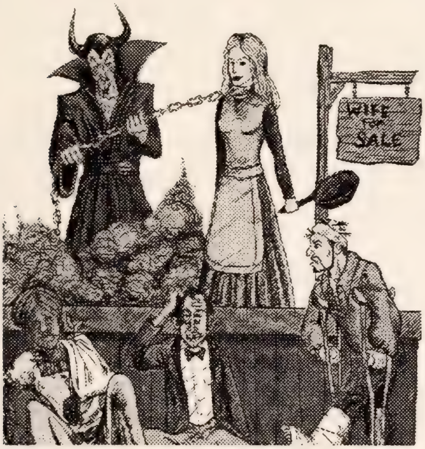
Subtitled *Reflections on a song od Dowland*, Britten's work pays homage to one of Britain's greatest composers, John Downland (1562-1626). Dowland published a set of pieces, also titled *Lachrymae* (anglicized Latin for "tears"), in 1605 for lutes and violas or violins. The two songs or "Ayres" from Dowland's collection that furnish the harmonic fabric for Britten's piece are "If my complaint could passions move" and "Flow, my tears." Britten wrote *Lachrymae* for the renowned violist, William Primrose, who premiered the work at the Aldeburgh Festival in 1950 with the composer at the piano. In the last year of his life Britten also scored the work for viola and strings. This work is anything but a traditional "theme and variations," since the first (and only) time we hear the theme in its entirety is at the end of the piece. Instead, Britten uses fragments of the Dowland themes as springboards for his own flights of fancy, as he leads us through a series of ten variations, each distinct in color and character. Only in the final variation does Britten relent: the tumult and excitement of the preceding pages succumb to the simplicity of Downland's original harmonization bringing the work to a peaceful close.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Angelique

by Jacques Ibert

by arrangement with *Theodore Presser Company*, agents for *Heugel S.A.*, publisher and copyright owner



director Lawrence Vincent

producer Clayne Robison

costume designer Carolyn Smith

scenic design Richard J. Clifford

lighting designer Michael Handley

accompanist Amanda Nixon

production stage manager Alisa Moore

Brigham Young University
College of Fine Arts & Communications
School of Music
June 2–5, 1999
de Jong Concert Hall

MENU

Salade verte aux concombres et tomates

Vinaigrette citron thym

Pain et beurre

Poulet grillé à la provençale

Pâtes orzo

Haricots verts

Jus de raisin

Mousse au chocolat amaret avec copeaux d'amandes

CAST

Angelique	Leah Florence	June 2 & 4
	Amanda Hall	June 3 & 5
First Gossip	Rachael Thompson	
	Amy Dorff	
	Alisa Peterson	
Second Gossip	Olivia Garcia	
	Emily Ann Spencer	
	Emily Shumway	
Charlot	Levi Smylie	
Boniface	Richard Murdock	
The Italian	Isaac Hurtado	
The Englishman	Nathan Northrup	
Pifallah	Bryan Ellertson	June 2 & 4
	Tyler Moore	June 3 & 5
The Devil	Justin Flosi	
Neighbors	Cari Bacon	
	Marian Boren	
	Marjorie Fox	
	Tom Moore	
	Sharlene Snyder	

Production Staff

DIRECTOR	Lawrence Vincent
PRODUCER	Clayne Robison
COSTUME DESIGNER	Carolyn Smith
SCENIC DESIGNER	Richard J. Clifford
LIGHTING DESIGNER	Michael Handley
SCENIC ARTIST	Richard J. Clifford
ACCOMPANIST	Amanda Nixon
ACCORDIANIST	Andrew Hall
PRODUCTION STAGE MANAGER	Alisa Moore
ASSISTANT STAGE DIRECTOR	Alisa Moore

Producing Staff

DEAN, FINE ARTS & COMMUNICATIONS	Bruce L. Christensen
DIVISION OF ARTS PRODUCTION DIRECTOR	Kenneth V. Crossley
TECHNICAL SUPPORT	Roger Larson
MASTER CARPENTER	Frank Weight
SCENE SHOP CREW	Nate Moses, Jason Yancey
COSTUME ASSISTANT	Marian Boren
PROPERTIES ADVISOR	Loraine Edwards
PROP MASTER	Rebecca Connerley
SCHEDULING MANAGER	Britt Pearson
BOX OFFICE MANAGER	Paul Duerden
BOX OFFICE ACCOUNTANT	TJ Strong
ASSISTANT DEAN, DEVELOPMENT DIRECTOR	Jim Murphy
MARKETING MANAGER	Paul Duerden
PUBLICITY	Cecelia Fielding, Cindy Ferguson, Rachel Hanks Isaac Hurtado, Megan Pugmire, Rebecca Wadham
PROGRAM	Megan Pugmire
HOUSE MANAGER	Neal Cox
PUBLICITY EDITOR	Bob Nelson
BUSINESS MANAGER	Russell Nielson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 3, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL
Melinda Holman
piano

Student of
Jeffrey Shumway

Required for the degree Bachelor of Music with a Major in Performance and Pedagogy

Program

Prelude and Fugue in A Major, Das Wohltemperierte Clavier, BMV 888	Johann Sebastian Bach (1685-1750)
Sonata in E Minor, Hob. XVI no. 34 Presto Adagio Vivace molto	Franz Joseph Haydn (1732-1809)
Sarcasms op. 17 Tempestoso Allegro rubato Allegro precipitato Smanioso Precipitosissimo	Serge Prokofiev (1891-1953)
Jardins sous la pluie from *Estampes*, L. 100:3	Claude Debussy (1862-1918)
Annees de pelerinage: Troisieme annee Aus cypres de la Villa d'Este I: Threnodie Les jeux d'eau a la Villa d'Este	Franz Liszt (1811-1886)
Ballade No. 3 in A flat Major	Frederic Chopin (1810-1849)

BRIGHAM • YOUNG • UNIVERSITY

Y

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

Brigham Young University
College of Fine Arts and Communications
School of Music
Friday June 4, 1999
7:30 p.m. Madsen Recital Hall

The Utah Piano Quartet
Robert Bailey Chris Blonquist
Robert Detweiler Jeffrey Shumway

PROGRAM

Ritual Fire Dance	*Manuel De Falla* *(1876 - 1946)* *Arranged by Robert B. Bailey*
Procession of the Nobles *from the opera Mlada*	*Nikolay Rimsky-Korsakov* *(1844 - 1908)* *Arranged by Robin Hancock*
Petite Suite *En Bateau*	*Claude Debussy* *(1862 - 1918)* *Arranged by Busser*
Overture from Wilhelm Tell	*Gioacchino Rossini* *(1792 - 1867)* *Arranged by Ferdinand Wrede*
Fantasy on Themes from Carmen.	*George Bizet* *[1838 - 1875]* *Arranged by Mack Wilberg*
Bailey's Telephone Routine	*Robert B. Bailey*

INTERMISSION

West Side Story Medley	*Leonard Bernstein* *(1918 - 1990)* *Arranged by Robert B. Bailey*
Colors	*Robert B. Bailey*
Tiger Rag	*Andy Razaf* *Arranged by Robert B. Bailey*
Gershwin Medley	*George Gershwin* *(1898 - 1937)* *Arranged by Robert B. Bailey*

In the event of emergency, please note that exits are provided at both the top and bottom of the north and south ends of the recital hall. Please observe the closest two exits from your seat. When exiting, please do so in an orderly fashion to a safe area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 5, 1999 - 7:30 P.M.
Provo Tabernacle

SOPHOMORE RECITAL

Neil Thornock
organ

Student of
Don Cook

Required for the degree Bachelor of Music with a Major in Performance

Program

Litanies	Jehan Alain (1911-1940)
From *Das Orgelbüchlein* Wir Christenleut, BWV 612 Herr Jesu Christ, BWV 599 Nun komm, der Heiden Heiland, BWV 601	Johann Sebastian Bach (1685-1750)
Toccata quinta	Girolamo Frescobaldi (1583-1643)
Passacaglia and Fugue in C Minor, BWV 582	Johann Sebastian Bach
Herzlich tut mich verlangen, op. 122 , no. 10	Johannes Brahms (1833-1897)
Impetuoso, from *Mutationes* (1980)	Petr Eben
Canzonetta in G Major, BuxWV 171 Von Gott will ich nicht lassen, BuxWV 221	Dietrich Buxtehude (1637-1707)
Andante sostenuto, from *Symphonie gothique*, op. 70	Charles-Marie Widor (1844-1937)
Variations on God Save the King	Max Reger (1873-1916)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 5, 1999 - 7:30 P.M.
Madsen Recital Hall

TRIO TERRA NOVA

Patricia George, ***flute***
Christian Smith, ***bassoon***
Stephen Allen, ***piano***

Program

Trio, op. 54 (1956)
Malcolm Arnold
(b. 1921)
- Allegro con fuoco
- Andante
- Vivace energico

Trio for Flute, Bassoon, and Piano (1998)
David Sargent
(b. 1941)
- Contrasts
- Mirage
- Reflections

Intermission

Miniatures (1911)
Frank Bridge
(1879-1941)
- Romance
- Intermezzo
- Saltarello

First Piano Trio, op. 24 (1987)
Robert Muczynski
(b. 1929)
- Allegro con moto--Andante espressivo--Allegro vivace subito
- Allegro giocoso
- Andante
- Finale: Allegro con spirito

Member Biographies

Patricia George teaches flute at Ricks College and Idaho State University where she is principal flute in the Idaho State Civic Symphony. She is founder and director of Pocatello Flute Week (12th annual, June 8-12), a nationally known flute master class program. Mrs. George is a graduate of the Eastman School of Music earning the Performer's Certificate in Flute. She has studied with Frances Blaisdell, Joseph Mariano, Julius Baker and William Kincaid. She has toured extensively on the east coast, Europe, the Middle East and Russia and performs frequently in the Intermountain region as a soloist and chamber music musician. Mrs. George is married to American conductor and composer, Thom Ritter George, and is the mother of three musical children.

Christian Smith is Assistant Professor of Bassoon at the Brigham Young University School of Music. From 1993-1997 he served as Coordinator of Woodwind Studies at Ricks College where he founded the Chamber Winds ensemble and frequently conducted the Symphony and Chamber Orchestras. He has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Utah Chamber Artists, Colors of the Baroque, Canyon Winds Woodwind Quintet, and Orpheus Winds (BYU faculty quintet). As a studio musician, Mr. Smith has recorded for the Biddulph and Prima Record labels as well as for numerous film and television scores. He is married to pianist/bassoonist Patricia Bonney Smith. They are the parents of three children.

Stephen Allen, a native of Ogden, Utah, earned his doctoral degree in piano pedagogy and literature from the University of Indiana, minoring in both music education and musicology. He also received degrees in piano performance from the Eastman School of Music, Rochester, NY and San Jose State University, San Jose, CA. He is presently Director of Piano Studies at Ricks College where he has taught since 1986. He and his wife, Rebecca, are the parents of four children.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 8, 1999 - 7:30 P.M.
Madsen Recital Hall

STUDENT WOODWIND CHAMBER MUSIC
Geralyn Giovannetti, *coach*

Program

Duet #3 for Clarinet and Bassoon	Ludwig van Beethoven
Allegro sostenuto	(1770-1827)
Aria con Variazioni	

Sonata for Clarinet and Bassoon	Francis Poulenc
Allegro	(1899-1963)
Romance	
Final	

Encora Vents
Amy Gabbitas, *clarinet*
PJ Woolston, *bassoon*

Sonata in E minor	Joseph Bodin De Boismortier
Allegro	(1682-1765)
Adagio	
Allegro	

Trio for Oboe, Bassoon and Piano	Geoffrey Bush
Poco-lento, Tempo di vivace	(1920-1998)

Carrie Bills, *oboe*
Rebecca Kohler, *bassoon*
Cheryl Warnick, *piano*

Triosonate in F Major	G.P. Telemann
Allegro	(1681-1767)
Soave	
Presto	

Trio for Piano, Oboe and Bassoon (1926) Francis Poulenc (1899-1963)

I. Presto-lento
II. Andante
III. Rondo

Elizabeth Young, *oboe*
PJ Woolston, *bassoon*
Kenneth Siders, *piano*

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 8, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Emily Weed
piano

Student of
Paul Pollei

Required for the degree Bachelor of Music with a Major in Performance

Program

Impromptu in F minor, op. 31 no. 2
Gabriel Fauré
(1845-1924)

from *Ten Pieces, op. 12*
Sergei Prokofiev
(1891-1953)
  I. March
  II. Gavotte
  III. Rigaudon
  V. Capriccio
  VI. Legend
  VII. Prelude

Sonata in B Minor, Hob. XVI/32
Joseph Haydn
(1732-1809)
  Allegro moderato
  Menuet
  Presto

Valses nobles et sentimentales
Maurice Ravel
(1875-1937)
  Modéré, trés franc
  Assez lent, avec une expression intense
  Modéré
  Assez animé
  Presque lent, dans sentiment intime
  Vif
  Moins vif
  Epilogue, lent

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 10, 1999 - 9:00 P.M.
Madsen Recital Hall

JUNIOR RECITAL

Candi Cannon
saxophone

Student of
Ray Smith

Assisted by
Robin J. Hancock, ***piano***
Carrier Bills, ***oboe***
Kendall Pyper, ***clarinet***
Rebecca Kohler, ***bassoon***

Required for the degree Bachelor of Music with a Major in Performance

Program

Scaramouche — Darius Milhaud (1892-1974)
- I. Vif
- II. Modere
- III. Brazileira

Sonata in A minor — Carl Philip Emanuel Bach (1714-1788)
- Poco adagio
- Allegro
- Allegro

Les Trois Mousquetaires — Pierre-Max Dubois (b. 1930)
- I. Lentement
- II. Allegrement
- III. Allegro
- IV. Andante
- V. Andante-Presto

Prelude, Cadence et Finale
Alfred Desenclos
(1912-1971)

- Prelude
- Cadence
- Finale

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 11, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Cheryl L. Warnick
piano

Student of
Marlene Bachelder

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata in D Minor, BWV 913	Johann Sebastian Bach (1685-1750)
Sonata in E-flat Major, Hob. XVI/52 L. 62 Allegro Adagio Finale: Presto	Franz Joseph Haydn (1732-1809)

Intermission

Nocturne in E-Minor, op. 72, no. 1	Frédéric Chopin (1810-1849)
Ballade in F Major, op. 38, no. 2	Frédéric Chopin (1810-1849)
Twenty-four Preludes, op. 34 No. 14 Adagio No. 20 Allegretto furioso	Dmitri Shostakovich (1906-1975)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 11, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Jeanette Baker Daniels
soprano

Student of
Lila Stuart-Bachelder

Assisted by
Amanda Moody Nixon, ***piano***
Mary Meyers Marble, ***soprano***
Antje Farmer, ***soprano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Spesso vibra per suo gioco	Alessandro Scarlatti
Se tu della mia morte	(1660-1725)
Canzonetta "Ridente la calma", K. 152	Wolfgang Amadeus Mozart
Un moto di gioja, K. 579	(1756-1791)
Am Strande	Johannes Brahms
Die Schwestern	(1833-1897)
Lieder eines fahrenden Gesellen	Gustav Mahler
Wenn mein Schatz Hochzeit macht	(1860-1911)
Ging heut Morgen über's Feld	
Ich hab' ein glühend Messer	
Die zwei blauen Augen	
Puisqu' ici-bas toute âme	Gabriel Fauré
La papillon et la fleur	(1845-1924)
Claire de lune	
Noël	
Tarantelle	

The Nightingale
Early in the Morning
Little Elegy
Alleluia

Ned Rorem
(b. 1946)

Refreshments will be served directly following the performance.

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Friday, June 11, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Sterling Clayton Oaks
cello

Student of
Gayle Smith

Assisted by
Amanda Nixon, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Sonata No. 4 in C Major, op. 102, no. 1	Ludwig van Beethoven
Andante-Allegro vivace	(1770-1827)
Adagio-Allegro vivace	
Meditation, from *Thaïs*	Jules Massenet
	(1842-1912)
Varations on a Rococo theme	Piotr Ilyich Tchaikovsky
Theme	(1840-1893)
Variation I	
Variation II	
Variation III	
Variation IV	
Variation V	
Variation VI	
Variation VII	

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 12, 1999 - 2:00 P.M.
Madsen Recital Hall

SENIOR RECITAL

Michael David Henrie
percussion

Student of
Ron Brough

Assisted by
Bart Gibb, Jeff Lovell, Bart Olson, *percussion*
Dave Halliday, Joshua Payne, Katie Davidson, *percussion*

Required for the degree Bachelor of Music with a Major in Performance

Program

Back Talk	Harry Breuer (1901-1989)
Three Dances for Solo Snare Drum 1. Cretan Dance 2. Fox Trot 3. Fandango	Warren Benson (b. 1924)
Desifinado (Slightly Out of Tune)	Antonio Carlos Jobim (1927-1994)
Raga No. 1	William Cahn (b. 1946)
Selections from: *The Album for the Young*, op. 39 Sweet Dreams Song of the Lark Mazurka	Peter Ilyich Tschaikowsky (1840-1893)
Love of L'Histoire	Charles Delancey (b. 1959)

Jig	Andy Narrell (b. 1954)
Orion	Mike Mainieri (b. 1938)

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 12, 1999 - 6:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Elizabeth Ann Young
oboe

Student of
Geralyn Giovannetti

Assisted by
Ken Siders, ***piano***
PJ Woolston, ***bassoon***

Required for the degree Bachelor of Music with a Major in Performance

Program

Triosonate in F Major
Georg Philipp Telemann
(1681-1767)
Allegro
Soave
Presto

Concerto in C Major, KV 314
Wolfgang Amadeus Mozart
(1756-1791)
Allegro aperto
Adagio non troppo
Allegretto

Intermission

Sonata (1938)
Paul Hindemith
(1895-1963)
Munter
Sehr langsam - Lebhaft - Sehr langsam, wie zuest - Wieder lebhaft

Trio for piano, oboe and bassoon (1926)
Francis Poulenc
(1899-1963)
I. Lent-Presto
II. Andante
III. Rondo

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 12, 1999 - 7:30 P.M.
Madsen Recital Hall

SENIOR RECITAL

Jessica Sedgwick
piano

Student of
Marlene Bachelder

AsRequired for the degree Bachelor of Music with a Major in Performance

Program

Toccata in C Minor, BWV 911	Johann Sebastian Bach (1685-1750)
Sonata in D Major, K. 576 Allegro Adagio Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Scherzo in B Minor, op. 20	Frédéric Chopin (1810-1849)
Prelude in D Major, op. 23, no. 4 Etude-tableau, op. 23, no. 7	Sergei Rachmaninoff (1873-1943)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, June 12, 1999 - 9:00 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Christopher Beesley
piano

Student of
Dr. Robin J. Hancock

Assisted by
Dr. Robin J. Hancock, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Suite from the Partita in E for Violin	Johann Sebastien Bach
transcribed for piano by Sergei Rachmaninoff	(1685-1750)
Preludio	
Gavotte	
Gigue	
Sonata No. 22 in F Major, op. 54	Ludwig van Beethoven
In Tempo d'un Menuetto	(1770-1827)
Allegretto	
Sarcasms, op. 17	Sergei Prokofieff
Tempestoso	(1891-1953)
Allegro Rubato	
Allegro Precipitato	
Smanioso	
Precipitosissimo	
Piano Concerto No. 2 in F Minor, op. 21	Frédéric Chopin
Maestoso	(1810-1849)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 15, 1999 - 7:30 P.M.
Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Christian Smith, ***conductor***
Brendan Merrick, ***assistant conductor***

Program

Serenade in D Minor, op. 44	Antonín Dvořák (1841-1904)
Moderato, quasi marcia Minuetto-Tempo di minuetto Andante con moto Finale-Allegro molto	
Elegy, op. 58	Edward Elgar (1857-1934)

Brendan Merrick, ***conductor***

Sinfonia for String Orchestra, op. 110 from *String Quartet No. 8*	Dmitri Shostakovich/Drew (1906-1975)
Largo Allegro Molto Allegretto Largo Largo	

Intermission

Symphony No. 8 in F Major, op. 93	Ludwig van Beethoven (1770-1827)
Allegro vivace e con brio Allegretto scherzando Tempo di Menuetto Allegro vivace	

Chamber Orchestra Personnel
Spring 1999

Violin I
Ingrid Scherer**
Rosalie Lund**
Emily Richards
Amman Starr
Sara Black
Heidi Keith
Tracy Olson
Victoria Ferris

Violin II
Sara Jane Thompson*
Rachel Bakes
Sarah Wrathall
Nancy Anderson
Nathan Christensen
Jessica Sorenson
Melba Latu

Viola
Chris Lewis*
Travis Dastrup
Dianna Rhodes

Cello
Brian Stucki*
Sterling Oaks*
Kurt Scherer
Jill Karren

Bass
Tyler Johnson*
Martha Whitney
Robert Goff

Flute
Marin Wall*
Sarah Jones

Oboe
Elizabeth Ann Young*
Alison Comstock

Clarinet
Amy Gabbitas*
Kendall Pyper

Bassoon
PJ Woolston*
Nate Olson

Contra Bassoon
Rebecca Kohler

Horn
Erin Shumate*
Joel Yoder
Lauralea Otis

Trumpet
Judd Berry*
Marc Peterson

Timpani
Scott Homer

**co-concert master
*principal/co-principal

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BYU School of Music · College of Fine Arts and Communications

a new Creation

by René Clausen

Choral Music for the Sacred Service

Clayne W. Robison · *conductor*

Amanda Nixon & Joseph Hoffman · *accompanists*

Tuesday · June 15 · 7:30 p.m.
de Jong Concert Hall · Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY SPRING CHORALE
Clayne W. Robison, ***conductor***

Choral Music for the Sacred Service

I

Four Anthems

How Excellent Thy Name — Howard Hanson (1896–1981)

O Lord, our Lord, how excellent thy name in all the earth,
Who hast set thy glory above the heavens.
When I consider the heavens, the work of thy fingers, the moon and stars which thou has ordained,
What is man that thou art mindful of him, and the son of man that thou visitest him?
Thou has made him a little lower than the angels, and has crowned him with glory.
Thou madest him to have dominion over the work of thy hands.
Thou hast put all things under his feet.
Alleluia!

Psalms 8:1, 3–6

David's Lamentation — William Billings (1746–1800)

David, the King, was grieved and moved.
He went to his chamber and wept.
And as he went, he wept and said:
"O, my son; O, my son
Would to God I had died for thee,
O Absalom, my son, my son."

Come Unto Him — Daniel Carter (b. 1955)

Come unto Him, all ye who labor and are weary.
Forsake thy sins, and be baptized.
Take his yoke upon you and learn of Him.
Come and be born again of water and of the spirit.
That ye may rest in his eternal love.
Come unto Him.

Of the Father's Love Begotten Wilbur Chenoweth

Of the Father's love begotten, ere the worlds began to be,
He is Alpha and Omega. He the source, the ending, he,
Of all things that are, that have been, and that future years shall see,
Evermore and evermore.

O that birth forever blessed, when the virgin full of grace,
By the Holy Ghost conceiving, bare the Saviour of our race;
And the Babe, the world's redeemer, first revealed his sacred face,
Evermore and evermore.

O ye heights of heav'n adore him; angel hosts, his praises sing;
Powers, dominions, bow before him, and extol our God and King.
Let no tongue be silent, every voice in concert ring,
Alleluia!

Thee let old men, thee let young men, thee let boys in chorus sing;
Matrons, virgins, little maidens, with glad voices answering.
Let their guileless songs re-echo, and the heart its music bring,
Evermore and evermore.

Christ, to thee with God the Father, and, O Holy Ghost, to thee
Hymn and chant and high thanksgiving, and unwearied praises be.
Honor, glory and dominion, and eternal victory.
Evermore and evermore, Alleluia,
Amen.

From a 13th Century Plainsong

II

Three New Hymn Settings

Be Still, My Soul	Joseph Hoffman (b. 1973)
Behold the Wounds in Jesus' Hands	David R. Naylor
Guide Me to Thee	Robert Lee Rowberry (b. 1955)

Intermission

III

a new Creation **René Clausen**

1. Prologue

In the beginning was the Word, and the Word was with God.
In Him was life, and the life was the light of all.
The light shines in the darkness, and the darkness has not overcome it.
And the Word became flesh, and dwelt among us, full of grace and truth.
(John 1:4–5, 14)

Melissa Heath, Levi Smylie, David Brallier, ***soloists***

2. All Flesh is Grass

All flesh is grass, and its glory as the flower of grass;
The grass withers, and the flower fades, but the word of the Lord endures forever.
(1 Peter 1:24–25)
Christe eleison. Lyrie eleison. (Lord, have mercy on my soul.)
(*Mass Text*)

Melissa Heath, Marian Boren, Jared Powell, Levi Smylie, ***soloists***

3. O Be Joyful

O be joyful in the Lord, serve the Lord with gladness. Come before God with a song.
(Psalm 100:1–2)

4. The Call

The Lord called me from the womb, from the body of my mother he named my name.
I am honored in the eyes of the Lord, and God has become my strength.
(Isaiah 49:1, 5)

Dirk Johnson, Thomas Moore, ***soloists***

Come my way, my truth, my life:
  Such a *way* as gives us breath;
  Such a *truth* as ends all strife;
  Such a *life* as conquers death.

Come my light, my feast, my strength:
  Such a *light* as shows a feast;
  Such a *feast* that mends in length;
  Such a *strength* as makes his guest.

Come, my joy, my love, my heart:
  Such a *joy* as none can move;
  Such a *love* as none can part;
  Such a *heart* as joys in love.
(George Herbert, 1593–1632)

5. Lament

I to myself have neither power nor worth, patience, nor love, nor anything right good.
My soul is a poor land, plenteous in dearth.
Here blades of grass, there a small herb for food;
A nothing that would be something, if it could.
But if obedience in me grow, I shall one day be better, better than I know.
(George Mac Donald, 1824–1905, from *Diary of an Old Soul*)

Alisa Peterson, *soloist*

6. Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere.
(Lamb of God, who taketh away the sins of the world, have mercy on us.)
(*Mass Text*)

7. I Am The Bread Of Life

I am the bread of life.
Who so comes to me shall never hunger, and who so believes in me shall never thirst.
I am the living bread from heaven.
If you eat this bread you shall live forever.
(John 6:35, 51)

Amanda Hall, *soloist*

8. A New Creation

Therefore, whoever is in Christ is a new creation.
The old has passed away; you are a new creation.
Behold the new has come! Alleluia.
(2 Corinthians 5:17)

9. The Greatest Of These I Love

If I speak in tongues of men and angels, but have not love, I am a noisy gong, or a clanging cymbal;
And if I have prophetic powers, and understand all mystery, all knowledge, and if I have faith to remove mountains, but have not love, I am nothing.
Love is patient and kind; love is not jealous or boastful; it is not arrogant or rude; love does not insist on its own way; love does not rejoice in the wrong, but rejoices in the right.
Love bears all things, believes all things, hopes all things, endures all things.
Love never ends.
(1 Corinthians 12:1–2, 4–9)

Justin Flosi, *soloist*

10. Hymn

Set me as a seal upon your heart, as a seal upon your arm, for love is strong as death.
Many waters cannot quench love; neither can the floods drown it.

(Song of Songs 8:6–7)

11. The Spirit Helps Us

The spirit helps us in our weakness, for we know not how to pray.
The spirit pleads for us, with sighs too deep for words; and God, who searches us, knows the mind of the spirit.
A new heart I will give you, and a new spirit I will put within you. You shall be my people and I shall be your God.

(Romans 8:26–27)

Robert Brandt, ***soloist***

12. Praise the Lord

Praise the Lord;
Praise him in his sanctuary;
Praise Him in his mighty firmament;
Praise him for His greatness.
Praise him with a trumpet sound;
Praise him with harp and lute and timbrel and dance.
Praise him with strings and pipe,
Praise him with sounding cymbal,
Praise him with loud cymbal.
Let everything that has life praise the Lord!
Alleluia.

(Psalm 150)

Lord, now let thou thy servant depart in peace, according to thy word, for mine eyes have seen thy salvation, which thou hast prepared for all people;
A light to lighten the Gentiles, a light to thy servant Israel.

(Luke 2:29–32)

Dona nobis pacem. (Grant us peace.)

(Mass Text)

Melissa Heath, Bridgid Thomas, Anna Lassig, Justin Flosi,
Philip Porter, David Brallier, Thomas Moore, ***soloists***

Spring Chorale

Soprano

Atkin, Kristen
Blackham, Carmen
Blackham, Natalie
English, Anna
Erskine, Nikki
Fox, Marjorie
Hall, Amanda
Hansen, Amanda
Hansen, Anna Marie
Hatch, Angela
Heath, Melissa L.
Kamrowski, Shannon
Lassig, Anna
Lillywhite, Alyssa
Logsdon, Stephanie
Magleby, Rachel
Miner, Susan
Moore, Amy L.
Oman, Jenny
Perkins, Mindy
Peterson, Alisa
Sampson, Jenn
Shelley, Cristi
Snyder, Sharlene
Steadman, Lisa
Stone, Aurelia
Thomas, Bridgid
Westover, Charlotte

Alto

Bartholomew, Lena R.
Boren, Marian
Brinton, Amy
Brosnahan, Kathryn
Crowther, Aili
Cenatiempo, Denae
Edwards, Lesley
Finell, Edel
Galloway, Rachel
Gebs, Heather
Gough, Luisa
Jones, Tiffany
Mallory, Saralynn
Moss, Cheryl
Nabrotsky, Anike
Nichol, Jennie
Norton, Shanda
Peterson, Brenda
Rasmussen, Kristina
Richins, Sarah
Taylor, Amber
Thurman, Catherine
Tolk, Amy
Tolman, Rachelle
Wesemann, Sandra
Whetton, Jedda

Tenor

Cannon, Seth
Cluff, Larry
Conforto, Jason
Curtis, Israel
Flosi, Justin
Hancock, Jared
Hanson, Daniel
Johnson, Dirk
Miyagi, Haruhito
Piquet, Marcus
Porter, Phillip
Powell, Jared
Smylie, Levi
Sneed, Jason
Tanner, Nathan

Bass

Ashton, Richard
Barsch, Joseph
Brallier, David
Brandt, Rob
Brimhall, Eric
Chang, Richard
Christensen, Brendon
Crowther, Joseph Scott
Kimble, Chad
Martin, Eric T.
Mizukawa, John
Moore, Thomas G.
Richardson, Eric
Schellenberg, Matthew
Shipek, Eric

BRIGHAM YOUNG • UNIVERSITY •

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Tuesday, June 22, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

B. Travis Dastrup
viola

Student of
David Dalton

Assisted by
Lara Lambert, *piano*

Required for the degree Bachelor of Music with a Major in Performance

Program

Concerto for Viola and Orchestra, first movement Andante comodo	William Walton (1902-1983)
Cadenza per viola sola	Krzysztof Penderecki (b. 1933)
Sonata for Viola and Piano Impetuoso Vivace Adagio-Allegro	Rebecca Clarke (1886-1979)
Ao pe da fogueira (Preludio XV)	Valle-Heifetz
From San Domingo	Arthur Benjamin (1893-1960)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, June 24, 1999 - 9:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Elizabeth Anderson
piano

Student of
Mona Smith

Required for the degree Bachelor of Music with a Major in Performance

Program

Toccata in D Major, BWV 912
Johann Sebastian Bach
(1685-1750)

Sonata No. 27 in E Minor, op. 90
  Mit Lebhaftigkeit und durchaus mit empfindung und Ausdruch
  Nicht zu geschwind und sehr singbar vorzutragen
Ludwig van Beethoven
(1770-1827)

Caprice espangnol, op. 37
Moritz Moszkowski
(1854-1925)

Romeo and Juliet, op. 75
  The Montagues and Capulets, no. 6
  Romeo and Juliet Before Parting, no. 10
Sergei Prokofiev
(1891-1953)

Ballade in G Minor, op. 23
Frédéric Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, July 3, 1999 - 1:00 P.M.
Madsen Recital Hall

SENIOR RECITAL
Tiffany Bourgeois
percussion

Student of
Ron Brough

Assisted by
Ron Brough, Regan Brough, Katie Davidson & Michael Heustis

Required for the degree Bachelor of Music with a
Major in Performance

Program

Effugonëtrom	Max Leth (b. 1921)
Sonata in A minor Fuga Andante Allegro	J.S. Bach (1685-1750) trans. L.H. Stevens
The Drum Also Waltzes	Max Roach/Bill Bruford (b. 1925)
Powder Puff	Harry Breuer (1901-1989)
Raga No. 1	William Cahn (b. 1946)
Dance Class	Andy Narell (b. 1954)

BRIGHAM YOUNG UNIVERSITY

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Thursday, July 29, 1999 - 8:00 P.M.
Heritage Music

SENIOR RECITAL
Sonia Lynn Aki
violin

Student of
Cynthia Richards

Assisted by
Craig Jorgensen, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Rondino on a Theme by Beethoven	Fritz Kreisler
Indian Lament	Dvořák-Kreisler
Schön Rosmarin	Fritz Kresler (1875-1962)
Concerto No. 3 in G Major, K. 216 Adagio Rondeau: Allegro - Andante - Allegro	Wolfgang Amadeus Mozart (1756-1791)

Intermission

Sonata for Piano and Violin in A Major Allegretto ben moderato Allegro - Quasi lento - Allegro - Poco piú lento Recitativo - Fantasia: Ben moderato - Largamente Allegretto poco mosso - Poco animato	César Franck (1822-1890)

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 7, 1999 - 6:00 P.M.
Madsen Recital Hall

GRADUATE RECITAL

Amy Lee Gabbitas
clarinet

Student of
William Holman

Assisted by
Laura Lambert, *piano*
Heidi Nielsen, *soprano*
Rob Moffat, *piano*

In partial fulfillment of the requirements for the degree
Master of Music

Program

Sonata for Clarinet and Piano	Francis Poulenc
I. Allegro Tristamente	(1899-1963)
II. Romanza	
III. Allegro Con Fuoco	
Parto! Ma tu ben mio	Wolfgang Amadeus Mozart
	(1756-1791)
Wings	Joan Tower
	(b. 1938)

Intermission

Concerto in A minor, op. 80	Charles Villiers Stanford
Allegro Moderato	(1852-1924)
Andante con moto, ma piú tranquillo	
Allegro Moderato	

BRIGHAM YOUNG • UNIVERSITY •

Lighting the Way

for the 21st Century

A CAPITAL CAMPAIGN

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Jim Murphy, Assistant Dean
801-378-2565
e-mail: jim_murphy@byu.edu

In the event of an emergency, please exit in an orderly fashion to an area away from the building.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
SCHOOL OF MUSIC

Saturday, August 7, 1999 - 7:30 P.M.
Madsen Recital Hall

SOPHOMORE RECITAL

Melissa Christensen
soprano & violin

Student of
Barbara Williams
Martha Glissmeyer

Assisted by
Marian Monson, ***piano***

Required for the degree Bachelor of Music with a Major in Performance

Program

Let us Dance, Let us Sing	Henry Purcell (1659-1750)
The Mermaid's Song	Franz Joseph Haydn (1732-1809)
Bel Piacere	George Frederic Handel (1685-1759)
I Love All Graceful Things	Eric Harding Thiman (1900-1975)
The World's Highway	Charles Edward Ives (1874-1954)

Intermission

Sonata No. 1 in G minor
Johann Sebastian Bach
(1685-1750)
- I. Adagio
- IV. Presto

Sonata No. 5 in F major, op. 24 *"Spring"*
Ludwig van Beethoven
(1770-1827)
- Allegro
- Adagio molto expressivo
- Scherzo and trio: Allegro molto
- Rondo: Allegro molto ma non troppo

Zigeunerweisen, op. 20, No. 1 *"Gypsy Airs"*
Pablo de Sarasate
(1844-1908)
- Moderato
- Lento
- Un poco piu lento
- Allegro molto vivace

In the event of an emergency, please exit in an orderly fashion to an area away from the building.